

## WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

### XXVII—"Writers In My Soup Yet"

Any of you know a character named William A. Rossi? I don't. But in a recent issue of *Read* magazine, he signed his name to a little pot-boiler entitled "I Want Melody In My Music", which is deserving of a little infamy.

There is nothing new about this sort of deprecation of jazz; Winthrop Sargent, musicologist who works for *Time-Life*, did it far more skillfully and with greater validity last year in the *Mercury*.

Rossi is merely more annoying because he is being a little more blatantly stupid than most of these commentators are. His point, cribbed from Hemingway, is that jazz, like bullfighting, can never be more than a minor art, because as the bull dies, so must the art of killing him die with it. And as the melody dies, so dies the art of playing with it.

Leave us listen to a few choice bits of this malarkey: "Melody is no longer an essential part of . . . music. They have become so desperate for . . . commercial rewards that they concoct tricks. The most common of these tricks is to play 'hot' . . . They (Tatum, Hawkins, Armstrong, Williams) don't give a hoot or a toot about the melody. . . . It looks as though the song is ended (Modulate to Page 12)

### James P. to Present Serious Jazz Works

New York—James P. Johnson will introduce two new compositions in his Carnegie Hall Pop concert, May 4. They are *Reflections*, a tone poem, and *Ode to Dorie Miller*, to be presented as a choral number. Johnson will accent-chu-ate the serious in this concert, presenting large samples of his semi-symphonic stuff. A portion of the concert, however, will be devoted to his jazz piano. This is the first of a series tabbed *The 1945 Jazzfest*.

### ASCAP Election

New York—Results of the recent elections to the ASCAP board of directors found popular writers Gene Buck, George W. Meyer and Ray Henderson re-elected. Publishers named were Jack Mills, Max Dreyfus, for Crawford, and John J. O'Conner, for Warlock.

## BLUE NOTES

By ROD REED

Sinatra eschewed a concert in Boston to attend the fights in New York. Evidently he prefers sockers to boxers.

Byrnes promise to repeal the curfew on VE day gives pluggers the hope that they'll soon be able to resume normal living as prescribed thus in Poore Richard's Almanack: "Late to bed and late to rise and you'll plug more tunes than the other guys."

A crooner was fired for forgetting a repeat broadcast. Singing lessons from now on should include a memory course.

Icky Vicki says, "I like McIntyre's band better since he cut out that Hawaiian stuff and changed his name from Lani to Hal."

An optimist is a sideman who expects horse racing to resume soon. A pessimist is the wife of same who expects same.

# DOWN BEAT

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### Try Cafe!

New York—The 400 Club—beg pardon, restaurant—is fighting what appears to be a losing battle. The management recently sent letters to the press pointing out that the 400 is not a club, but a restaurant. The campaign has been about as effective as Hitler's westwall defenses. Dailies and trade press continue to use the four-letter word. Seems if the owners really want to enforce the "restaurant" rule they'll have to use a club.

### Matthews Fronts High Powered Ork

Los Angeles—Notable entry for honors among new bands in launching process here is combination being built by Dave "Ace" Hudkins, erstwhile right-hand man to Artie Shaw, which is headed by Dave Matthews and co-features Kay Starr, singer who left Charlie Barnet here recently.

Arrangements are by Matthews and Tommy Todd, recently pianist and arranger to Horace Heidt. High-powered crew in rehearsal here includes Les Robinson, alto; Neal Hefti, trumpet; Jerry Foster, trombone. Members of unit are working in radio and picture studios here and playing weekend dates with the band. Understood all have agreed to quit present studio jobs as soon as new band is "set."

Wm. Morris agency is handling bookings with Charlie Wick in personal charge of band's development. Hudkins is working on deal as assistant to Matthews and general band manager. Deal for recordings was ready for signing.

### Vido Musso Gets Medical Discharge

Los Angeles—Vido Musso, 1943 *Down Beat* tenor sax winner, has returned to his home here with a medical discharge after over a year's service with the marine corps.

Vido was assigned to the all-star "Halls of Montezuma" orchestra at San Diego. The music group, with exception of small number who were eliminated on physical consideration, shipped out some time ago for the battle zone, where they are reported to be serving as litter bearers between concerts.

Vido planned to take a vacation before accepting any permanent musical engagements. He said he had several offers from parties who wanted to back him in a band of his own but hadn't made any decisions.

### Barnet Band Changes

Los Angeles—Kay Starr, who arrived on coast with Charlie Barnet, left band as Barnet went on tour of northern California cities prior to returning to Casa Manana. Singer said she was suffering from a throat trouble and needed rest. Jack Shipman, manager to Barnet, left about same time. His duties were taken over temporarily by Kurt Bloom, longtime saxman with Barnet. Virginia Powell took over the vocal spot.

### Slip Horn Man Marries

Oakland—Tommy Pederson, first trombone with Gene Krupa, was married here on March 26 to Kathryn Reed, New York show girl. Krupa appeared at the wedding as best man. Many of the guests were well known in music and show business.

### Swim Champ Learns to Sing



Hollywood—Now a star at MGM studios, Esther Williams, former swimming champion, is being coached in singing by Harriet Lee and will warble *Acercate Mas* to Van Johnson in *Early To Wed*. Translated, that title means "Come Closer To Me," which is good work if you can get it—and if Esther wears that bathing suit!

### Too Many!

New York—Benny Goodman has solved the problem of featuring all his soloists in a short stage show. He solos Red Norvo, Teddy Wilson and Slam Stewart alternately. If you want to catch all three you have to stay for three Paramount shows—and don't think a lot of the 'gators aren't doing just that!

### Carle's Daughter Marries His Pianist

Los Angeles—Margie Carle, 19-year-old daughter of bandleader Frankie Carle, currently playing at the Hollywood Palladium, married Hugh Backenstoe, piano player in her father's band, on March 26.

Marriage ceremony was performed at the First Methodist church in Hollywood. Later a reception for close friends was held at Carle's home in North Hollywood.

Margie has sung with a number of local bands and has turned down numerous offers from name outfits in favor of remaining in school here. She met Backenstoe while singing at the Hollywood Canteen here with Red Ferring-ton's band about a year and a half ago.

### Spike Jones Builds Band For Radio Show

Los Angeles—Spike Jones will be ork headliner of the summer replacement for the Chase & Sanborn airshow, "City Slicker" boss, actually a well schooled musician, will build a 25-piece orchestra around his novelty group, using the latter for specialties. Vocal star of the show, which starts June 3, will be Frances Langford.

C. & S. summer stint will be called the "Purple Heart" show, will originate in hospitals and rehabilitation centers. Jones cancelled out engagements in New York theaters to accept the deal.

### Nat Burton Dies Suddenly In L. A.

Los Angeles—Nat Burton, well known lyric writer and brother of Bill Burton, died here on March 21 following a heart attack. He was 43.

Burton's best known song was *The White Cliffs of Dover*. Other successful songs to which he supplied the words were the current-popular *Don't Ever Change*, *When the Roses Bloom Again*, *Believe It Beloved*, *Don't Let Your Love Go Wrong*. He also wrote the lyrics to the David Rose composition *Our Waltz*.

The songwriter left his widow, Mrs. Dorothy Burton, a son, four brothers and sisters. Burial was to take place in New York on March 30.

Bill Burton left for New York to attend the funeral and to arrange for sale of several of his brother's unpublished songs, proceeds of which will go to the widow and son.

### Hamp Adds Strings For Carnegie Concert

New York—Special feature of Lionel Hampton's first Carnegie Hall concert today, April 15, will be a 32-piece (count 'em!) string section under Eddie South.

Other specialists will be trumpeter Dizzy Gillespie, clarinetist Aaron Sachs (from Benny Goodman's new band), guitarist Remo Palmieri and Hamp's own Herbie Fields. Original by Herb Quigley will be high-spotted in the concert.

### Flynn Leaves WMA

Los Angeles—Jack Flynn, one of chief members of the Wm. Morris Agency's band booking staff here for past several years, left the office for unrevealed reasons latter part of March. Charlie Wick, who has been with Morris office here for about six months, took over Flynn's duties.

## Duke's Chicago Concert Draws Fine Reception

By Don C. Haynes

Chicago—*Down Beat's* first in a series of Jazz Concerts, held at the Opera House on March 25, could have presented no band more appropriate for the occasion than that of Duke Ellington. That was definitely proven by the full house, by an unusually receptive audience and by three hours of excellent and exciting Ellington music.

Highlight of the concert, aside from the music itself which is reviewed in an adjoining column, was the presentation of *Down Beat's* poll awards to the Duke and to the three members of his band who won instrumental crowns—Johnny Hodges, alto sax; Lawrence Brown, trombone; and Harry Carney, baritone sax. Awards were made during the Blue Network's half-hour broadcast and were presented by the *Beat's* managing editor, Ned E. Williams.

Including the crowd backstage, close to 4,000 persons were in attendance. The house had been a complete sell-out almost a full week in advance. Gross came to a buxom \$8,375, split on a percentage basis between Ellington and the Opera House. *Down Beat* had no financial interest in the concert, nor will it in any future ones.

The crowd, somewhat different than the usual Opera House patronage, was in itself interesting. Some regular patrons attended, with possibly a figurative chip on the shoulder; most of them left amazed that jazz could be presented so excellently and musically in concert form. Noticeably, the orchestra and pit audience were of a mature, intelligent calibre who did not hold back with applause.

Backstage, before and after the concert, was bedlam. Ellington, noted for not adhering to the program, was helped in this instance by the fact that the radio broadcast the last half hour necessitated switching the sequence of several of his numbers. That the broadcast came off perfectly was a tribute to both the Duke and to the Blue Network staff.

Lighting for the concert was unusually well done, and helped to accent the music's moods and climaxes. Credit here goes to Al Celly, Ellington's manager, who was handed stage directions by the Duke for lighting, marked simply, "ad lib stage lights" for all except the first couple of numbers. It was an amazing job considering such explicit directions.

Setting a rather informal manner on the stage, something that worried a few astute newspaper (Modulate to Page 4)

### Spivak Set For Long Para Run

New York—Charlie Spivak opens at the Paramount theater April 25 with ambitions to break his long-stay mark set last year when he rung up ten straight weeks. He had help then by an unpretentious opus, entitled *Going My Way*. This year the going might be a little tougher.

### Leader Quintet On the Cover

All five band leaders participating in the barber-shop song fest on the cover of this issue were living at the Hotel New Yorker when this photo was made during Jerry Wald's recent engagement there, and all have played the Terrace Room at one time or another. Left to right: Tony Pastor, Paul Whiteman, Jerry Wald, Sonny Dunham and Charlie Trotter. Current ork at the New Yorker, of course, is Boyd Raeburn.



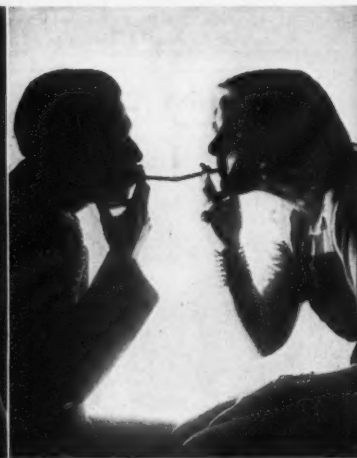
## Buddy and Harriett Help Chick Tell Story of Two Cigarettes



Buddy Franklin, band leader, plays hubby to his intriguing vocalist, Harriett Collins, pretends to bid her fond farewell as he trudges off to his work or something.



What's this? A lover arrives on the scene! Chick Kardale, Chicago rep of the Martin Block music firm, plays Casanova and moves right in on the domestic preserves.



Here's where the two ciggies come in. Chick and Harriett make like a couple of passionate turtle-doves and light up with the king sizes. Do I hear hubby returning?



Yup, that was him and the poaching lover got away just in time. But as he snuggles with wife, he digs those two cigarettes in the ash tray. And only one with rouge!



Well, he got rid of her in a hurry, settles down to single bliss. Buddy, his band and Harriett are featured at the Bismarck hotel.

## 1st Division Band In On Three Invasions

Life for the 1st Infantry Division Band hasn't been an easy one. In their first year overseas the band has taken active part in three D-Days, carrying ammunition, laying communication wire, guarding prisoners, and manning ack-ack guns. A lot of the time the band's musical instruments stayed packed and far to the rear.

After the North African and Sicilian invasions the boys returned to England and their horns. This was only while their division received training for the West Wall invasion of Normandy. They were off again on June 6, this time their instruments with them.

"You see the band has been through hell," says CWO Everett D. Rupert, the director. "Sometimes," he added, "someone refers to us as rear-guard commandos. That isn't the way it's been with the 1st Division—we've been right up there where the only music is the whistling of the artillery and the singing of the shells. To us, a knocked-out 88 isn't musician's talk for a jazz styled piano, but a disabled German gun."

The band has approximately 90 men for the military organization, with four dance combos within the main band. Symphony and swing men sit side by side in the large band, men like: T/Sgt. Flo Plateski, concert master of the Indianapolis Symphony; Edwin Blakowski, Buffalo Symphony violinist; George Schwartz, Pitt Symphony bassoonist. John Hanon was a Rutgers U. music prof. Dance bands are represented by: S/Sgt. Mel Hurvitz, trumpet

with Les Brown and Henry Busse; Tenorman Joe Taylor with Donahue; Trumpetmen Will Dubas and Ray MacIntosh, with Saxie Dowell and Bob Strong, respectively.

Trombonist and arranger Marlton Manley, with WLW; Irving Fischer, with NBC in New York; and Frank Banko, Julliard trombonist, with Otto Cesana in New York.

Nat Morell, clary and sax, fronted his own Brooklyn Rose-land band; tenorman Joe Hand played around Syracuse and Rome. Others are: Bart Ritota, trumpet, Providence; Bob Bruno, accordion, Cleveland; Johnny Frank and Phil Heffner, from Howdy Gorman's Columbus crew; Joe McWilliams, reedman, Yale U. Collegians; and Johnny Paladino, tenor, Pennsylvania. Roy M. Fuller, WOJG, is assistant director of the band, an army music school grad.

### French Musicians Making Way Home

New York—With France standing on her own feet again, French musicians who escaped occupied territory and fled to the Americas are now on their way back home. Ray Ventura, one of the most prominent French bandleaders, stopped off here briefly to dig local swing before hopping the Atlantic to join the French army.

Ventura, called the Glenn Miller of France, has been in South America since 1941, where he quickly became one of the leading maestri. He plans to build a new band back home as soon as the war is over. Ventura was accompanied by Paul Misraki, also going home to enter service, who told the *Beat* that most of the jazz-men from abroad who had sought refuge in S. America were already en route to Europe.

### Granz Jazz Concert For San Diego

San Diego—Norman Granz, jazz impresario from Los Angeles, was scheduled to present his first concert here at the Russ Auditorium, San Diego's equivalent of L.A.'s Philharmonic, April 17. Granz planned to bring the King Cole Trio, Coleman Hawkins, Willie Smith, Slim Gaillard and Tiny Brown ("Slim & Bam") with him from Los Angeles and to add local jazz men to fill out his program.



A Blue Network attache asked Wayne King for his opinion of a saxophone solo which was being played on a record in an adjoining office at the radio station. "Not very good," replied the ex-major, "And he hasn't any tone!" The recording was a transcription of the recent Ellington concert broadcast and the sax player was—Johnny Hodges, voted the best alto man in the land by *Down Beat* readers for five successive years!

## Krupa Book Due To Hit Stands

New York—New book on the life of drummer-man Gene Krupa, containing the first complete discography available, will be ready for the bookstands momentarily. Book was authored by Arnold Shaw, publicity and advertising manager of Leeds Music.

### Woolfenden Heads FB Movie Dept.

Los Angeles—Frederick Bros. agency has purchased the motion picture talent agency operated here by Bill Woolfenden. Under new set up Woolfenden becomes executive manager of FB's motion picture department and in addition to handling his own former clients will make motion picture contacts for FB bands and musical talent.

### Carnegie's Hip

Lionel Hampton, James P. Johnson, Art Tatum, Fred War-ing and Eddie Condon are but a few of the pop music men who are scheduling concerts in Carnegie Hall. If the matter keeps up at present pace, you may expect to read this sort of item in *Down Beat*, sometime in 1955:

New York—Carnegie Hall, sacred precinct of le jazz hot, will offer an unusual concert next week, something entirely different from the usual Carnegie Hall fare. The portals through which have passed the most beautiful swing artists in the world will open to admit a SYMPHONY ORCHESTRA. Arturio Sclerosis will conduct and the soloist will be violinist Yehudi Hu.

## Dallas Jazz Club Puts Real Stuff On Wax

Dallas—There have been some great jazz bands in Texas. In the twenties there were fine groups ranging from Peck's Bad Boys to Alphonse Trent to Troy Floyd and Doc Ross. In the thirties there were Don Albert and Boots Douglas. In the early forties you had Milton Larkin, who gave the world Arnette Cobb. But, honest and truly, there is a band in Dallas, Texas today that comes close to the best Texas has managed to produce.

This band is a white group, in a state traditionally famous for its Negro jump crews. It plays "old time jazz" and plays it with as much guts and kick as any "old time group" currently extant. It incorporates everything from Lu Watters to Georg Brunis to Jelly Roll Morton to the Austin High Gang and lets go with both barrels. Name of the band is The Dallas Jazz Club Band, and it hit the jazz front the first week in 1945 when the Dallas Jazz Club issued a 12 inch disc of *Royal Garden Blues* and *At The Jazz Band Ball*.

### Collectors Sponsor Ork

Like the Lu Watters Yerba Buena group, the band is composed of musician-collectors and was initially sponsored by a group of rabid collectors. Bands personnel is Don Potter, cornet; Blondy Barton, trombone; Shub Fuertes, clarinet; Jim Cullum, baritone sax; George Rupert Murphy, tenor sax; Vincent Parrino, piano; John Gilliland, tuba; and Bob McClendon, drums.

Collectors behind the sponsorship of the band's initial record were Bruce Baker, R. W. "Bob" Dansby, and Gordon Wolfe.

These musicians and collectors got together through love of the "real jazz" and it was not long until the group listed above were playing together for kicks. Then drummer McClendon took a lease on the Elks Club in Dallas and the band began playing there every Saturday night. Like Yerba Buena at the Dawn Club, the boys played nothing but the righteous stuff. Pretty soon Dansby, Wolfe, and Baker got their grips on a nitery on the outskirts of town, appropriately named the Shangri La, and began giving jazz concerts. The concerts were plugged over Jim Crocker's 50,000 watt KRLD show, *The Wax Museum*, and they began drawing crowds. When interest had reached this peak, the boys and gals concerned with good jazz pitched in and backed the initial twelve inch record.

### Few Copies Pressed

There were only 100 copies pressed of the disc, but the Dallas Jazz Club has plans in mind to issue some more sides in larger quantities. Baker says that cornetist Don Potter does not cut through correctly on the first disc, but that in person Potter is the backbone of the outfit. Big kicks on the first sides

are Blondy Barton's Brunisque trombone, Jim Cullum's baritone sax, and John Gilliland's tuba. However, all the boys kick through with good music, and this Rupert Murphy is the honkiest, graveliest Chicago toned tenor of all time.

Anyway, the trade can turn for a brief moment from Carnegie Hall, Town Hall, 52nd St. etc. and tip its fedora reverently towards the Elks Club and the Shangri La in Dallas, Texas. The Dallas Jazz Club has really rounded up a load down there and if you haven't heard it, man, you're just behind the times, way behind.

—Jake Trussell

### Jose On Sinatra Kick

New York—Frankie has at least one classical artist whooping it up for him. It's Jose Iturbi who, in recent interviews, has asserted his admiration for Sinatra's swoon-crooning. T'ain't possible that the fact Sinatra and Iturbi are film mates in the M-G-M pic, *Anchors Aweigh*, has anything to do with it.

### Chicago Chirp



Chicago — Enticing Gloria Chevin, who has been working as a single and with small combos in local clubs and cafes, makes her songs look beautiful as well as sound entrancing. Gloria has a contralto voice, does both ballads and rhythm tunes, and would like to become the thrush with a big band.

### Lovely Gloria



Chicago—Photogenic Gloria Van has been doing very well for herself in local and midwestern smart night spots as talented and lovely vocal headliner.

## Hilli Hips

This is the leader (CBS) of it is that a for Jimmy is the field of Ch the music has for too many ye day or Saturday paper to the r find after WB entries: Tuesday PM Jimmy Hill 12:15 AM—12: Rhythm. The fo dog band substi House and the l program. They a of solid jazz p leading a group sicians through jump tunes su Jamaica and Se fle interspersed numbers like B of the Goons o It's jazz, man, re can play.

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# Hilliard's Jazz Hips Chicago Radio

By GEORGE HOEFER

This is the story of Jimmy Hilliard, composer, arranger, leader (CBS studio band), and clarinet soloist. The best part of it is that all these talents are devoted to the "righteous," for Jimmy is a jazz man and is doing something about it in

the field of Chicago radio where the music has been all too square for too many years. On either Tuesday or Saturday open your daily paper to the radio page and you find after WBBM the following entries: Tuesday 11:05 PM—11:30 PM Jimmy Hilliard Orch., Saturday 12:15 AM—12:45 AM Melody & Rhythm. The former is not a local dog band substituting at the Palmer House and the latter is not a record program. They are both a half hour of solid jazz purveyed by Jimmy leading a group of ace studio musicians through his own original jump tunes such as *Jumpin' In Jamaica* and *Seventh Avenue Shuffle* interspersed with other jazz numbers like *Basic Boogie*, *Dance of the Goons* or *Air Mail Special*. It's jazz, man, rendered by gees who can play.

Jimmy Hilliard has always been a jazz man, a fact that is proved by his background. He learned to play alto-saxophone and clarinet at home in New York City where he was born, and while still a kid played regularly in an amateur jazz orchestra that jobbed around in New Jersey. Jimmy really broke into the music profession in Philadelphia while attending Temple University. There he made a connection with a Meyer Davis Society jobbing unit. The money was good with a guaranteed minimum per month and jobbing dates with Davis paid as much as forty dollars a night while scale at the time was from five to eight dollars a night.

After his Temple-Meyer Davis education, J. Hilliard went down to a Philly dance hall and joined Charlie Sansone's orchestra. It was a hot jazz band, and Sansone himself was a well known jazz pianist. Shortly after Jimmy's arrival the ballroom staged a gala battle of music between the house band and the famous Jean Goldkette orchestra of 1926. The latter gang was of course made up of Bix, Trumbauer, Don Murray, and other well known jazz musicians. Needless to say that night completed young Hilliard's education and he became a full fledged jazzist qualified to join Charlie Kerr's band. This was the band that a year before had included the late Eddie Lang and Joe Venuti. Young Hilliard began to do arrangements that brought high encouragement from Charlie Kerr.

With Scranton Sirens Following Eddie Lang's footsteps, Jimmy went from Kerr to the famous Scranton Sirens. The Dorseys and Lang had gone on when Jimmy Hilliard joined, but in the band were Pee Wee Russell (clarinet), Sonny Lee (trb),

Chris Keane (drums) and Bill Lustig, the director. By this time Hilliard arrangements were being used by Vincent Lopez and Red Nichols. Everything was going fine until Jack Crawford, the clown prince of jazz, came along and offered Jimmy a job that doubled his salary. The moola won Jimmy's favor and he went on the road with Crawford. When this writer caught this band at a college dance in North Carolina, pandemonium came when Crawford introduced *Alabama Bound* by pulling on a tassel hanging over the bandstand from the decorations to visually illustrate a train whistle, and of course Crawford's healthy tug pulled the decorative canopy right down on the band.

Crawford's road tour hit a dead end in Detroit and Hilliard was stranded when the band disbanded. At this point he ran into Goldkette again who at that time was the Meyer Davis of the West. It was 1927 and Goldkette still had his main all star band plus a large group of secondary bands that were playing all over the middle west.

## Joins Goldkette

Hilliard joined the Goldkette group known as The Vagabonds with Freddie Bergen directing. In this band were Andy Secrest (trp), Nat Natolie (trp), Steve Brown (bass), and a drummer whom Jimmy avers was the greatest he ever heard. The lad's name was Charlie Jondro and he had been playing with Sam Lanin. He committed suicide in San Antonio while on tour with the Goldkette Vagabonds. Jimmy Hilliard remained with this band until 1929 and the subject of



Jimmy Hilliard

Goldkette and his various bands is an interesting basis for many Hilliard reminiscences.

Jimmy Hilliard's long stay in Detroit with the Goldkette enterprises brought him into close fellowship with such musicians as Bix, Howdy Quicksell, Joe Venuti, and the rest of the mad gang. Jimmy remembers Bix as a very sensitive lovable kind of guy. Bix would never hurt anybody if he could help it.

A night all Goldkette alumni will never forget is the night Joe Venuti joined the main band. They were playing the Graystone Ballroom and Don Murray had highly recommended Venuti to Charles Horvath, the drummer who was handling band managerial duties for Goldkette. Arrangements were made for Joe to join the band on a particular night at the beginning of the job. The night arrived but no Venuti, that is, until about ten-thirty when a man dressed in an Italian hucksters rig came upon the scene with a violin under arm. He had on brown shoes, checkered pants, and a bandana around his forehead and promptly went up to the bandstand to ask if, "this was where he was supposed to be a-working," in thick Italian dialect. He thereupon went into a series of Italian tarantellas, the music for a wild rapid Neapolitan dance, one right after the other. When Horvath was on the

verge of violence towards both Venuti and Murray, the mischievous violinist proceeded to knock the band out with his fine playing.

Another famous night Hilliard remembers with a chuckle, was a battle of music between the main Goldkette orchestra and a relief band known as the Orange Blossom Band (Goldkette unit later known as Casa Loma). As the Blossoms started their opening number following a Goldkette set, six of the regulars including Bix, Murray, Quicksell stood up, each with a tuba. The blare from six tubas almost ruined the Orange Blossoms morale.

## Battle Henderson

It is hard to get Jimmy off the subject of the Goldkette main band. Returning to the Bergen Vagabond unit, Jimmy recalls many occasions when they battled travelling bands at the Graystone. One great band they met across the dance floor was the Fletcher Henderson organization of '27-'28.

During his stay with the Vagabonds, Hilliard started to do arrangements for the Duke Ellington ork. Among others was an arrangement on a tune written by Duke and Jimmy, called *Steve-dore Serenade*. There was another arrangement on *Milenberg*

*Joys*, done by Jimmy for Duke, which the latter changed around a bit and called *Sleepy Town Express*.

In 1929, Hilliard took over another Goldkette unit as director. This group known as Goldkette's Champions played the Book Cadillac and later the Graystone Ballroom with McKinney's Cotton Pickers. Hilliard furnished arrangements to the Cotton Pickers during this time. Hilliard conducted the Champions for about three years until 1932 when he came to Chicago.

After establishing himself in Chicago by doing free lance arrangements while sweating out his union card, his Chicago career began with Mark Fisher's orchestra playing at the Edgewater Beach Hotel. In a very short time he joined the Columbia Broadcasting Studio orchestra and has been there ever since. With many former dance musicians also in the studio orchestra Jimmy conceived of his present jump crew. Among others, are such men as Louis Panico (former local dance band leader and trumpeter) and his nephew Porky Panico (Boyd Raeburn and Lou Breese trumpet), Ford Canfield and Jack Fulton (Paul Whiteman vocalist) on trom-

(Modulate to Page 12)

## Puts

ands in Texas. g from Peck's and Doc Ross. is Douglas. In

on's Brunisque ullum's baritone Hilliard's tuba. he boys kick ood music, and hy is the honk- Chicago toned

rade can turn ent from Carne-all, 52nd St. etc. ora reverently s Club and the Dallas, Texas. Club has really oad down there t heard it, man, t the times, way

-Jake Trussell

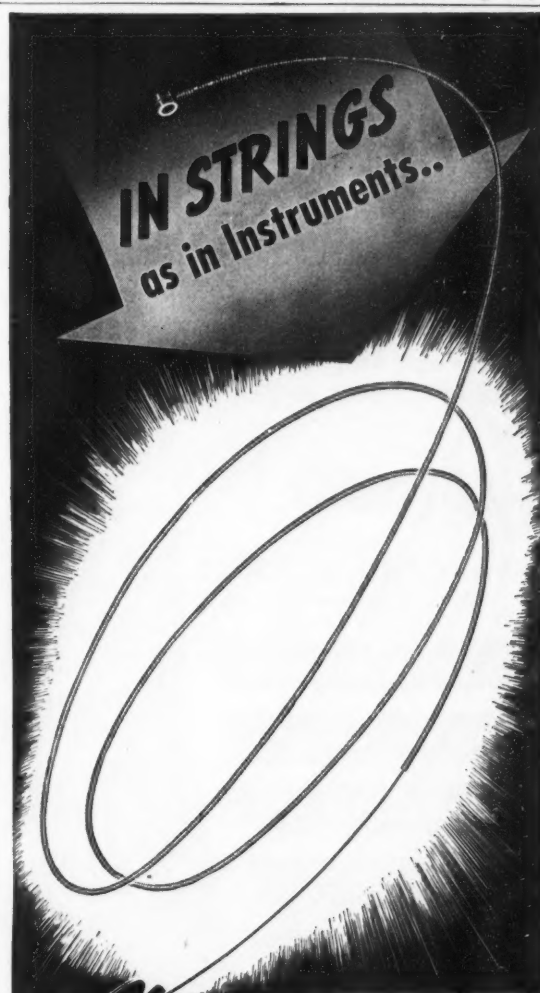
## atra Kick

nkie has at least ist whooping it Jose Iturbi who, ws, has asserted for Sinatra's Tain't possible atra and Iturbi the M-G-M pic, has anything to

## Chirp



Enticing' Gloria has been working with small com-lubs and cafes, s look beautiful and entrancing. tralto voice, does d rhythm tunes, to become the g band.



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## CHICAGO BAND BRIEFS

The famed International Sweethearts of Rhythm, who have been scoring big in theaters, including a recent Chicago date, are currently drawing capacity crowds at the Rhythmboogie on the south side. The Sweethearts opened April 13 for a four-week run and will be followed by Fletcher Henderson May 11 for four weeks. . . . Red Saunders and his solid crew, at the Club DeLisa these many years, have signed with the Central Booking Office and are slated for a build-up. . . . James Craig, after a stint in the navy, has replaced pianist Gideon Honore with Dallas Bartley at Joe's DeLuxe.

Sadness hit the Woody Herman gang when drummer Davey Tough lost his mother during the Sherman Hotel engagement. Shadow Wilson, that super drummer with Count Basie, subbed for Tough in the Panther Room one night while the Basie band rested in Chicago for two days after closing the Regal. . . . Red Saunders did the subbing following that when Tough was out for illness. . . . Billy Eckstine plays a return engagement at the Regal April 20 for a week.

Tony Pastor completes two weeks at the Sherman April 26 and Stan Kenton opens for two weeks April 27. . . . Rozelle Gayle, tops in piano and vocal singles, is doing four weeks at the Normandy Theater Lounge. . . . Eileen Barton, Frankie's protegee, finishes three weeks at the Chicago theater April 19. . . . It's Lena Horne for the Oriental the week beginning April 27!

When keyboard artist Mel Henke opened at the Capitol, the piano didn't meet with his expectations so he opened it up and threw away the keys for souvenirs. Everything is under control now, however, and Mel is set for a long run at the spot, alternating with George DeCarl. . . . Dorothy Claire is doing her vocalizing at the Rio Cabana now, as well as the Blue Network. . . . Connie Russell replaced Donna Dae at the Ches Paree. . . . George Olsen begins a long engagement in the Palmer House April 19.

Just two weeks after his broadcast from the Civic Opera House in Chicago, Duke Ellington began a series of sustaining shows over the Blue, April 7, from 5:00 to 6:00 EWT, emanating from New York. . . . Those Eddie Condon shows, which Chicagoans have heard on Saturday afternoons via transcription, have been killed in favor of a new show called Senior Swing. . . . Plans are under way for a jazz concert in the windy city, featuring Art Tatum and other top-notch artists. Bill Randle, who has been presenting concerts in

## Concert-Dance For Krupa In Chicago

Chicago—Gene Krupa and band will be featured in a combination concert and dance at the Chicago Arena, huge near north side ice palace, on Sunday evening April 22.

Program is to offer a two hour concert followed by two and a half hours of dancing. Tickets are scaled at concert prices. The event, booked through Vern Stephens at MCA, is sponsored by Allied Arts Corp., local concert management service.

Detroit, is doing the promoting.

That Man-about-town, Joe Callan, left the Central Booking Office for Frederick Bros. and will head for their west coast office early in May. . . . Don Garra is out of the Sligh & Tyrell Agency. . . . Freddie Woods, who once sang with Horace Heidt, is playing club dates in this territory for General Amusement. . . . Lou Adrian, former maestro at the Chicago theater, is musical directing over NBC on the west coast and will also direct the light opera season in Hollywood, leading off with *The Desert Song*. . . . Art Kassel returns to the Aragon Ballroom April 17.

## Duke's Concert Well Received

(Jumped from Page One) critics greatly, Ellington handled introductions and announcements ably and amusingly.

Music critics from the Chicago newspapers turned out en masse. Reviews varied from the shocked comment that Ellington failed to use a podium, and therefore it really could not have been a concert, to intelligent acclaim for the compositions (particularly *Black, Brown and Beige*), orchestra and, particularly, for several of the featured musicians.

Excerpts from the reviews were:

Daily News: "He is never dull, as sometimes are more orthodox rivals on the stage and in the pit of the Opera House."

Sun: "Ellington last night jammed the Opera House with contented customers who applauded lustily his variations on jazz and his versatile bandmen."

Daily Tribune: "Jazz is a long way from having won its place in the music world, but it is much closer to the position because of the work of men like Ellington, for he has made contributions as a composer and as an interpreter of what is meaningful and important in jazz. . . . The selections were played with the impeccable unity and cohesion which marks all of the Duke's jazz."

## BANDS DUG BY THE Beat

DUKE ELLINGTON

(Reviewed at Opera House, Chicago)

Reviewing an Ellington concert is not the easiest thing to do, for it's hard to be critical of the finest, and that's just the impression received from Duke Ellington's recent *Down Beat* concert at the Civic Opera House.

The concert lasted a full three hours, ran overtime into two long encores when an enthusiastic audience refused to let the Duke and his men off the stand.

Highlights of the concert were undoubtedly the excerpts from *Black, Brown and Beige*, spotlighting some wonderful baritone sax work by Harry Carney, proving beyond any doubt his right to *Down Beat's* bary crown. Joe Nanton was nothing less than brilliant with his trombone passage in the opening *Work Song*. Marie handled the vocal blues in an adequate if not exceptional fashion.

The band throughout the concert seemed in good spirits, sections played well and Greer, Guy and Raglin kept the rhythm driving through each number. Outstanding, naturally, was the impressive array of soloists, with Harry Carney, Taft Jordan and Lawrence Brown particularly brilliant.

Band really didn't get under way until second number, Billy Strayhorn's *Midriff*. Then came *Creole Love Call*, with the gorgeous clary-muted brass voicings and Kay Davis' beautiful vocal obligato. A subdued Ray Nance, who managed to sit still through most of the concert, came up with some effective trumpet.

Taft Jordan, who plays better than most realize, outdid himself on *Suddenly It Jumped*. The band, aptly enough, really jumped. Rex Stewart's specialty, *Frantic Fantasy*, was next up, then a Joya Sherrill interlude, and finally into BB&B.

After a brief intermission, so short that it caught most of the audience still out of their seats,

the band led off with *Things Ain't What They Used To Be*. Thinking of Cootie, Barney, Ben Webster, Juan Tizol and Arthur Whetsol, perhaps it's partially true, at that.

The Strayhorn-Ellington *Perfume Suite* drew considerable comment with its attractive melodic line and interesting solos. Here Albert Hibbler proved one of the hits of the evening with a very fine, sincere vocal on the weird *Strange Feeling*. Other parts of the *Suite* featured Hodges' alto, on *Sonata*; Ellington's piano, on *Dancer's In Love*; and William "Cat" Anderson's trumpet, on *Coloratura*.

At this point there was a short break to set up the stage for the half hour Blue Network broadcast and for the presentation of the *Down Beat* trophy awards. These were presented to Ellington, voted the favorite swing band of 1944, and to Hodges, Carney and Brown, as outstanding instrumentalists.

Broadcast enabled the Duke to alternatively feature his three award winners, Lawrence Brown on the intriguing *Blue Cellophane*, Harry Carney on *Frustration* and Johnny Hodges on *Mood To Be Woody*.

Taft Jordan and Ray Nance knocked themselves and the audience out with their vocals on *It Don't Mean A Thing If It Ain't Got That Swing*. Taft followed with more exciting trumpet and Ray came on with his violin. Once his technique approaches his ideas, he'll really be playing a wild fiddle. Joe Nanton on muted trombone and Al Sears on sax also soloed, Sears providing about the most exciting kick of the evening with a brilliantly constructed tenor solo, building throughout his choruses into a wild climax that aroused the audience to the biggest response of the evening. With his chorus on *The Blues*, Sears is beginning to really fit into the Ellington style. He's playing a little like Webster at times, though his tone is not the same.

Al Hibbler came back on with a terrific and heart-felt *I Ain't Got Nothin' But The Blues* vocal. Band then broke it up with *Blue Skies*, only non-Ellington on the program and one which the Duke invariably fits into the proceedings. William Anderson climaxed it all with his terrifically high notes, which may not be jazz but it's exciting just the same. Jimmy Hamilton, Jordan and Sears were also featured.

That was supposed to be the program but Ellington and his men were very much in the mood, and the audience was clamouring for more. *Frankie And Johnny* should have broken it up, but it took *Honeysuckle Rose* to do it. By then it was close to 11:30, and both the band and the audience were exhausted.

That the concert, *Down Beat's* first in a projected series to be sponsored at intervals at the Chicago Opera House, was both a complete success financially and musically cannot be disputed. It was obviously both. Undoubtedly not the greatest Ellington ever heard, for there have been changes in the band, and perhaps this outfit is not his greatest. But it is certainly the most interesting and about the most exciting and musically perfect concert any present day orchestra could have performed.

—don

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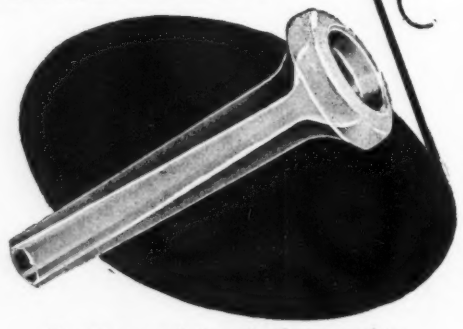
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Ellington Perry considerable its attractive and interesting Hibbler proved of the evening incere vocal on Feeling. Other suite featured Sonata; Ellington's In Love; at" Anderson's atura.

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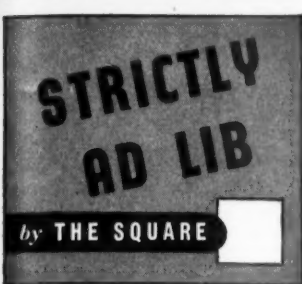
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"In dreams I'm called Prince Charming, Rule my kingdom every night And chicks come from miles and miles around Just to let me hold them tight; The other night a dream showed on the scene, She's going to be a tough nut to crack, Cause every time I reach for her, she says 'Not tonight, old man, I'll be back!'"

This patter from Phil Moore's Victor platter of *My Dreams Are Getting Better* is moving it swiftly off the counters in all parts of the country, and is collecting more than its share of nickels in the nation's jukeboxes. Just proves that good musicianship is always salable, but that when it is coupled with an idea—it is really commercial!

Hank Duncan's pianistics are getting favorable comment from the diggers. . . . Mezz Mezzrow's book on jazz, as yet untitled, is slated for fall publication. . . . Evelyn Knight got into the act with a Calypso song. It's about the resignation of the Duke (and, of course, the Duchess). . . . Dinah Shore will do three of Bing Crosby's shows while he's overseas this summer.

Stuff Smith plans to open his own "Tse-A-Muggin'" cafe in Mexico City in about four weeks. His Asch album is out with Edgar Battle's arrangement of *Desert Sands*. . . . Martha Tilton replaces Eileen Barton on the Milton Berle radio show. . . . Rudy Belanoff, who donned khaki in 1942, is out of service and ready to thump the skins again. . . . Miff Mole, after a hospital siege, is back at Nick's in the Village.

MGM nixed a deal for Judy Garland to head her own radio program. . . . Frank Stacy has elected himself an honorary member of the Chicago Chamber of Commerce. . . . Enoch Light got laughs with his hear-your-own-recording audience participation stunt at Loews State theater in NYC. . . . They say that Tenorman Lester Young is doing a year and a day at Leavenworth. . . . George Paxton got the Roseland award as the best new band of the year.

Susan Bolin, red-haired contralto and an ex-drum majorette, is the newest Barney Josephson discovery to open at Cafe Society Uptown. . . . Dick Vame, former singer-bary sax with Al Donahue, is rehearsing his own tenor-fiddle band. . . . Bob Varney, tubman, switched from Sonny Dunham to Stan Kenton, who has a new bass, too, Max Wayne. . . . Red Maddock, drafted about six months

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ago, will rejoin Al Trace soon. A switch: When Lily Pons, touring overseas, couldn't make a recent broadcast, the replacement was—Oscar Levant. . . . Fred Waring's Carnegie concert on April 28 will present the world premiere of Norman Delo Jolo's symphony for voices and orchestra based on Stephen Vincent Benet's poem, *Western Star*. . . . Bob Strong has given up the idea of strings and is on a soft jazz kick.

Sister Rosetta Tharpe did not take over the Sweethearts of Rhythm girl band—and will not, according to the ork's manager. . . . Jack Stauleup is at the Frog City night club in Cairo, Illinois. . . . Duke Ellington and Billy Strayhorn have a fine opening line for their newest number, "I gave the best years of my life to the blues." . . . The Novelaires—Don Wright, Neal Patterson, Dan Giannaris and Robert Andrews, are due back in Manhattan from an overseas USO tour.

Wayne King definitely replaces

Jack Benny on June 3 for the summer. . . . Jerry Wayne is making a new set of discs for the treasury department's 7th war loan drive. . . . That was Red Dorris who wed Dolly Mitchell, not Howard "Davis" as listed in *Ragtime* last issue. Sorry! . . . Arranger-composer Justin Stone has organized a ball team which, he says, is just like an arrangement, "It looks good on paper, but nobody can really tell much about it until it gets played."

## Capitol in Philly

Philadelphia—Capitol Records widens its distribution set-up in this territory with the opening of a factory distributing branch. Formerly serviced from New York, record shops and juke-box operators will now be serviced by the local branch. Joe Nanni takes over as branch manager, having previously served Decca in that capacity here. Capitol offices were set up in the center of the city.

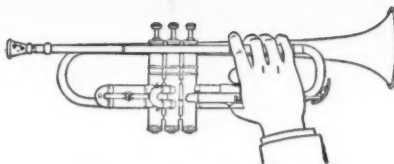
## The 'Imaginators'—Imagine That!



This hip trio of zanies, known for some vague reason as "The Imaginators," are currently on the road, will open with Louis Prima and his band at the Adams in Newark on the 19th. The boys may get a return engagement at Hotel Sherman's Panther Room.

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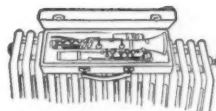


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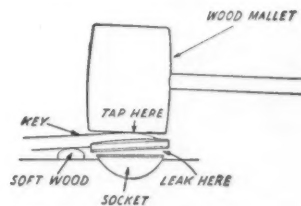
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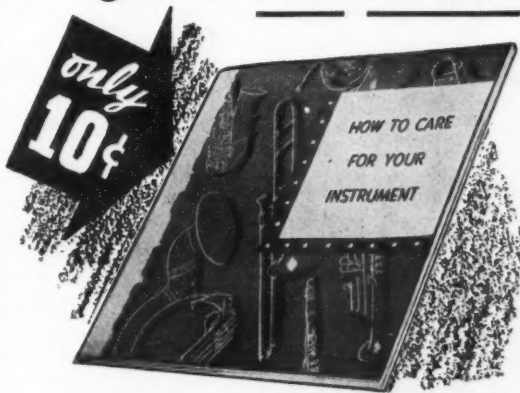
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## Coast Operator Files Anti-Trust Action vs. MCA

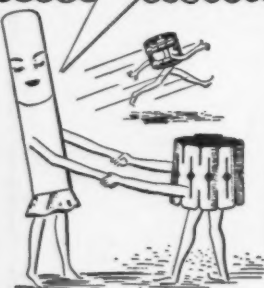
Los Angeles—Larry Finley, operator of Mission Beach ballroom and the Trianon in San Diego, has filed a \$3,000,000 suit against MCA in district court here charging the agency with violation of federal anti-trust laws in assertedly refusing to sell bands to him on the same basis they are offered to his competitor, Wayne Dallard, operator of San Diego's Pacific Square ballroom.

Finley charges that MCA has an agreement with Dallard that virtually denies him the opportunity to purchase MCA bands. He states that when he threatened suit certain bands were offered to him at prices higher than they were offered to Dallard. In his complaint, filed here March 24, he cites he was offered Jack Teagarden and Ted Fio Rito for week-end dates at \$2,500 against 50 per cent of the gross, which, he says, was "far above" what the same bands have received on other engagements.

### Couldn't Get Sisters

Finley also states that he offered \$1,500 for a week-end date

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by the King Sisters, was told that they were "not available." A week later, he says, they played Dallard's Pacific Square.

Individuals specifically named in Finley's suit are Jules Stein, Ames Bishop, Larry Barnet and eight John Does.

That Jules Stein, MCA headman, isn't completely unconcerned by the action, is seen in the fact that he has engaged Isaac Pacht, former judge, who successfully defended Tommy Dorsey in his "Battle of the Balcony" case, to head the booking agency's defense.

### Holds 3-Year Lease

The rivalry between Dallard and Finley, competing San Diego operators, came to a head last year when Finley out-bid Dallard for the lease to San Diego's municipally owned Mission Beach ballroom. Finley got the big beach dancery on a three-year lease by guaranteeing the city \$20,000 per year, nosing out Dallard, who had held the lease for the previous three years. Finley took over Jan. 1 of this year.

Finley's suit contends that he suffered damages of \$1,000,000 as a result of MCA's assertedly illegal working agreement with Dallard. He asks for triple the damages, as is customary in anti-trust actions, plus \$100,000 attorney's fees.

### Leaves for New York

Immediately after papers were filed here Finley left for New York in company with Ralph Wonders of General Amusement Corporation. He hinted that the trip had an important bearing on the suit and his associates here stated that when he returned there would be a development of a "bombshell nature" besides which the filing of the suit was merely a "fire cracker."

Finley's ballroom, which has been operating on a week-end policy since he took over the big beach dancery Jan. 1, goes on a six-nite-a-week basis with opening of Frankie Carle May 11. Tony Pastor will follow Carle's four week stint, coming in in June. Glen Gray and Casa Loma will follow Pastor. All bands were set by GAC.

## Will Osborne On Abbott-Costello Show

Los Angeles—Will Osborne, who gave up his dance ork some time ago, was scheduled to take over the baton on the Abbott & Costello airshow with broadcast of April 5.

Osborne replaced Freddie Rich, who plans to devote all of his time to motion picture scoring. Orchestra on the show is a radio unit organized for the show by

## LOS ANGELES BAND BRIEFS

Casing the Key-Spots: Carmen Cavallaro's booking at Ciro's now set at May 1 . . . Charlie Barnet back at Casa Manana for series of week-end dates . . . Tony Pastor's opening date at Palladium set at May 1, with Tommy Tucker signed to follow Pastor around mid June . . . Aragon set Denny Beckner to follow Al Donahue May 4.

Shorty Sherock's new band due at Trianon latter part of this month following Jan Garber . . . Artie Shaw the first of a string of names set for summer stints at the Dorsey Brothers' Casino Gardens. Shaw starts series of week-enders there May 11, replacing Bob ("Texas Playboy") Wills.

Joe Reichman and Freddy Martin still sitting snugly in our two hotel spots, Biltmore's Bowl and Ambassador's Grove, respectively. Reichman recently added a five-way string section to his band.

### Jive Jottings

Coleman Hawkins traded jobs with Eddie Heywood, taking over Heywood's stand at Shepp's Playhouse about the time Heywood replaced Hawkins at Billy Berg's. The Hawk was busy searching for a trumpet man to replace Howard McGhee at writing. He would like to get Roy Eldridge (who wouldn't?) . . . Illinois Jacquet was scheduled to end his long run at the Swing Club first week of April, with Johnny White, a newcomer to these parts, taking over. The Four Blazes left the Swing Club's Front Room, which is now featuring vaudeville entertainers . . . John Kirby pulled so well at the Plantation that Joe Morris, who was panicked by the curfew in to cutting his operating schedule to two nites a week, is back on six-nites-a-week policy.

### Notings Today

Harry James is pretty sure his drummer problem is solved with his acquisition of Ray Toland, ex-service man who stands six feet, 4½ inches and wears a size 15 shoe. Davey Coleman, a great little drummer, was too light to hold the big James crew to the beat, it was said . . . Johnny Herrick, with a Dixieland band, is sharing the Monday night stint at the Palladium with Ansell Hill. Herrick and four of his men are aeronautical engineers . . . Buddy Baker doing scores for

Union Steward Ned La Rocca. No change in musical format was expected.

## Oxley Discovers



Los Angeles—New singing discovery of Harold Oxley's, hailed as possible competition in the field Lena Horne has had all to herself, is attractive Rena Lang. Chick is set for build-up after recently inking with Oxley at his new west coast office.

### Kay Kyser

Cowboy Bandsman Cal Shrum off for Chicago where he will organize a crew to accompany him on a tour that will include hospitals in which Cal himself recuperated from the effects of some Jap bullets he collected in the South Pacific . . . Tilli Dieterle, girl pianist who heads her own band here, has received a citation from the Music War Council for the "great number of performances contributed at the Hollywood Canteen and many shows given at camps, hospitals and USO centers" . . . Carlos Castel 4-uffed the army.

Ralph Waldo Emerson, who plays the organ on the "Lum and Abner" alrer, is a descendant of Poet R.W.E. . . . Barney McDevitt, Hollywood's leading music attraction press agent, moved to San Diego to devote all his time to Larry Finley's ballroom interests. Jack Daly took over McD's Hollywood accounts . . . Billy Wynn, formerly of Chicago, is the Zucca Brothers' new production man. Replaced Harry ("100-for-One") Schooler, who is now devoting all his time to his radio enterprises.

### Behind the Bandstand

Quite a few gurgles here over this one: A well known Hollywood musician was called for army duty, assigned to an Armed Forces Radio unit in Hollywood where he played radio shows and made records. A short time later he drew a medical discharge and is now playing radio shows and making records.

## Carter Closes At Troc After Single Week

Los Angeles—Benny Carter, the second Negro bandsman to play an engagement in an exclusive Hollywood spot on the famed "Sunset Strip" (the first was Duke Ellington, at Ciro's) closed at the Trocadero after one week of his four-week contract had elapsed.

### Wants Some Rumbas

Trouble seems to have started on the opening night (March 22) when the Troc's manager, Goldie, decided the band was "too hot and loud" for his place and asked Carter to play a "more subdued style." It is also reported that Goldie was surprised to learn that Carter did not include rumbas, sambas, etc. in his repertoire. Carter refused to make any changes in his style of music. The contract was terminated with his consent. How the regulation union requirement of two-weeks' notice for all musicians was by-passed is something no one seemed to be able to explain.

### King Cole Held

Anson Weeks, a Frederick Brothers attraction, went in for four nights, to be followed April 1 by Carlos Molina, also an FB band. Weeks was to return April 16 for a week to permit Molina to keep a commitment with the Orpheum theater here, after which it appeared that Molina would return for an indefinite run.

Carter opened at the Troc as part of a package deal set by Carlos Castel. Others in the unit were the King Cole Trio, Marie Bryant and Timmie Rogers. The others were retained for balance of the four-week deal, with possibility that the King Cole Trio would be held over indefinitely.

## Service Band To Open Coast Bond Campaign

Los Angeles—Service band from Redistribution Station No. 3, located at nearby Santa Monica, has been chosen to make a "warm-up tour" of coast war plants this month to inaugurate the Seventh War Loan campaign. Band is commanded by Warrant Officer Charles Gould and is led by M/Sgt. Tommy Jones, formerly with Kay Kyser. Unit contains many musicians formerly with well known name outfits.

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By Ch

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The story is yarn about a who is also a A superb cast, Laird Cregar (when he was ture), and the skill with whic an integral pa make this am ture despite theatricalism.

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By Charles Emge

No medium offers better opportunities for effective combination of musical and dramatic values than the motion picture. After years of fumbling movie makers have reached a point where they occasionally turn out a picture that takes full advantage of these opportunities. Such a picture is *Hangover Square*.

The story is just a good lively yarn about a composer-pianist who is also a psychopathic killer. A superb cast, headed by the late Laird Cregar (already a sick man when he was making this picture), and the rare directorial skill with which music was made an integral part of the action make this an outstanding picture despite some pretty raw theatricalism.

Bernard Herrmann's music is more than adequate. Herrmann not only produced music that can be accepted as what might have been written by a talented, mentally tortured musician, but he also produced some passages that show genuine inspiration, passages reminiscent of the power of Rachmaninoff's piano music.

Here are a few production notes on *Hangover Square* that may interest the music-minded: Ignace Hillsberg, who recorded the concert sequence, learned the difficult, 30-page work in less than three days of study. This music is presented almost without a break during the climactic finale, a sequence in which the action was adapted almost wholly to the music (the reverse of the usual motion picture procedure).

No far-fetched attempt was made to create the illusion that Cregar was actually a pianist, and as a result the illusion is more successful than usual.

Kay St. Germaine coached Linda Darnell (wow!) for her incidental vocal sequences and recorded the song passages. Matching of voice and action is perfect.

## Lot Lingo

Announcement that Charles R. Rogers would star the Dorsey Brothers in a film based on their careers was followed by news from MGM that that studio would do the same for the Lombardo Brothers.

Ozzie Nelson, minus his band, is doing comedy role in Pine-Thomas production *People are Funny* . . . Numbers pre-recorded by Harry James band for *Kitten on the Keys* included an arrangement of the title number by Johnny Thompson, also *Back Beat Boogie*, *Ciri Biri Bin* and swing treatments of the Wagner and Mendelssohn wedding marches . . . PRC readying a bio-film of Franz Liszt under title *Dream of Love* . . . Hot-Harpist Gale Laughton is coaching Fred Astaire for scenes in which Astaire will appear to play harp in *Yolanda and the Thief*.

Edgar Fairchild assigned to handle music on Universal's *Hear That Trumpet Talk*, jam session murder mystery opus . . . Ernie Gill, Blue net music director, signed to score and conduct music for Paramount trailers ("Coming attraction" plugs) . . . Ran into an old MGM short, *Shoe Shine Boy*, featuring Phil Moore composition *Trumpet Lament*; checked up and learned that trumpet solo featured in picture was recorded by two trumpet players—Rafael Mendez, technical wizard, and Clyde Hurley, hot stylist . . . Thanks to better studio contacts we can now do better by correspondents wishing information about musical passages in pictures. Address your letters to the Pacific Coast office.

## McGhee Builds Own Combo On Coast

Los Angeles—Howard McGhee, trumpet player with Coleman Hawkins, has organized his own combo here and planned to leave Hawkins at close of latter's engagement at Billy Berg's Supper Club April 15.

New McGhee unit includes Nat McVey, drums; Vernon Biddle, piano; Stan Morgan, guitar; Bill Day, bass, Eddie Davis, tenor sax. They expect to open at the California Theater Club Bar in San Francisco latter part of this month.

## Kyser Contract And Twins All At Once

Los Angeles—Things have really been happening to Michael Dowd, young ex-service man, who was discovered here recently by Kay Kyser at the Bar of Music and forthwith signed by Kyser as featured vocalist.

After signing the pact Dowd rushed to the Queen of the Angels Hospital, where his wife was awaiting the stork. The old bird came, all right, bringing twin girls named Michelle and Genevieve.



Hollywood—BRIGHT LIGHTS: Kay Kyser doesn't exactly want to give credit to Ginny Simms—who first 'discovered' singer Michael Dowd. . . . Louie Armstrong's Deccaing of 'I Wonder' has brought a demand for a series of new Decas. . . . Julie Gibson is dicker with Oscar Serlin for a mainstem show-job. . . . Ginny Weidier is rehearsing an all-chick band for entour. . . . Joe Reichman, Phil Harris, Ernest Gill and Al Sach are all slated for summer Airrers. . . .

Sinatra and Jimmy Durante have cancelled Metro pic plan to oversea. . . . Diana Lynn will piano some tunes at the NY Para. . . . Bing didn't even wear his hair-do (or don't) the nite he accepted the Acadaward. Well, off him it looks good. . . . Will Osborne replaced Freddy Rich (who's too busy with pics) on the Abbott-Costello airing. . . .

Libby Holman and Josh White are gettin' the carriage trade to trade at Ciro's . . . The Draft blew

four of Ted Straeter's musicians right off the handstand . . . Spade Cooley and pneumonia are goin' a couple rounds and Spade's ahead by a wheeze . . . The town's rockin' at the Troc with King Cole, Marie Bryant and Timmie Rogers . . . Ethel Smith will play for Walt Disney. Her co-star will be Donald Duck.

ARC LIGHTS: Jeri Sullivan, the *Rum an' Coke* gal is testing at U. . . . RKO want to long-term Krupa. . . . Betty Hutton will sing four tunes in Para's and De-Sylva's "Stork Club" and Bill Goodwin will get the Sherman Billingsley role. . . . Bob Haymes will be henceforth known as Robert Stanton, so he won't conflict with brother Dick's career.

Ginny Simms and Pat Nearney aren't kiddin' anymore . . . Amy Arnell has dewolfed Billy DeWolfe and they're planning a wedding.

LOVE LIGHTS: Dick Stabile is tryin' to stabilize Jeri Sullivan. . . . FDR and Eleanor celebrated their 40th anniversary t'other day. Which proves both can have a career and be happy . . . Connie Haines sings different sets of lyrics to Nacio Herb Brown, Jr., and Jay Norris. . . . Sully Mason married in San Diego for the sixteenth time. Yup, he and his wife do a re-take every year on their anniversary.

## Bowl To Jump This Summer

Los Angeles—Hollywood Bowl, famed outdoor amphitheater which has for years been the scene of the "Symphonies Under the Stars" concerts will resound this summer to the strains of ride choruses and riffs.

Group of local business men, headed by H. D. Hover, operator of Ciro's restaurant in Hollywood, has taken four dates in the Bowl this summer (June 27, July 25, Aug. 22 and Sept. 14) and is negotiating for the services of such bands as Duke Ellington, Tommy Dorsey, Benny Goodman, Harry James and other names to headline programs of popular music.

It is also planned to use name singers, such as Kate Smith, Helen Forrest, Dick Haymes, Frank Sinatra, and possibly Bing Crosby, if he is available.

Prices for the affairs will be on same scale as the symphony concerts. The Bowl's seating capacity is in excess of 25,000. Considering drawing power of attractions such as those planned by Hover's syndicate, it is figured that affairs may gross as high as \$50,000 per night.

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### WOV Scale Raised

New York—The AFM won a victory here recently when the regional WLB ruled against the request of station WOV to reduce the number of musicians employed. The board instead ordered a 15 per cent general increase for 12 sidemen and leader, upping scales from \$51 and \$89 a week respectively, retroactive to April 1, 1944.

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### Hot Jazz

#### CLIFF JACKSON

*Quiet Please*  
*You've Got Me Walkin' And Talkin' To Myself*

*Jeepers Creepers*  
*Cliff's Boogie Blues*

Black & White 1204, 1205

Quiet is far and away the finest of the four sides, spotting some of the best barrelhouse piano yet waxed by Jackson. Bechet plays some stomp soprano, while the DeParis brothers add their brass and Honey Bear Cedric comes on like Happy Cauldwell himself. *Walkin'* starts off with some gitwork from Ev. Barksdale, with Wilbur offering some really hot trombone. The two Sidneys, Bechet and DeParis, both play excellently. Cedric fares less well, both on vocal and tenor. *Jeepers* should never have been forced on these cats, but trumpeter DeParis has a few things to say nevertheless. Cliff dominates his boogie blues, except for a low-down chorus from giant Bechet. Sid DeParis growls magnificently, as always, and brother Wilbur is equally savage and exciting. Barksdale, however, is no no no! Here is a case where exceptional jazzmen fail to maintain an evenly exceptional pitch, one of

those not-so-rare phenomena in the erratic history of recorded jazz. Wellman Braud, too long the forgotten bassman, plays splendidly throughout. Ed Dougherty is the drummer.

### EDDIE CONDON

*Wherever There's Love*  
*When Your Lover Has Gone*  
Decca 23393

The first side, a Condon-DeVries original, features a vocal by Lee Wiley and a muted trombone solo by Jack Teagarden. *Lover* is one of the fine things of the season, with the loveliest work Bobby Hackett has waxed in several years and the finest support Jackson's trombone has ever supplied. Ernie Caceres adds a swell bit of baritone sax to top it off. Butterfield, Kaminsky, Schroeder, Haggart, and Wettling are also on the date, but it's Hackett and Teagarden who stand out. This is it, a perfect combination of commercial appeal and the real hot!

### JOE SULLIVAN

*Heavy Laden*  
*Night And Day*  
Sunset 10050

*Laden* is a beautiful number, composed insofar as it was by anyone but O'Sullivan himself. It begins with some of Joe's great piano, moves into a clarinet chorus from Archie Rosate in which big tone matches imaginative taste, goes on with a double-time solo by the same much-heralded and now-proven clar-

netist, returns to a slow tempo with Joe's piano again, and ends with the two joining hands in the blues. Zutty's drumming impels with a relaxed urge all the way. Guitarist Ulysses Livingston and bassist Artie Shapiro join the trio on the Porter evergreen, but Joe and Archie still remain the stellar attractions. What assurance, what downright strength that Irishman employs at the keyboard!

### Swing

#### LIPS PAGE

*The Lady In Bed*  
*Gee Baby Ain't I Good To You*  
Continental 6002  
*Fish For Supper*  
*You Need Coachin'*  
Commodore 558

Vic Dickenson's tremendous blues trombone highlights *Lady*, which also contains some amusing lyrics sung even more amusingly by Lips. Page's trumpet likewise comes in for its share here. *Gee Baby*, one of those tunes which have come to be identified with Harlem and Kansas City and more specifically with Page himself, showcases Lips on trumpet and vocal. Lucky Thompson plays some extremely subtle tenor in the best Webster manner, proving that his admirers were definitely right all along. *Fish* is a distinct letdown, with mediocre sax and trumpet alternating with a thoroughly tiresome ensemble vocal. Page shouts his coarse blues on *Coachin'* and makes you like them,

adding some trumpet that fails to carry a similar impact. Bostick's alto and Byas' tenor alone help to make this disc instrumentally palatable.

### BENNY GOODMAN

*Body and Soul*  
*After You've Gone*  
Columbia 36781

The first side features the new Goodman Trio, the second the new Goodman Sextet. Both are great! BG and Teddy alternate all the way on the Green standard, while Norvo and Slam add their fireworks on *Gone*. Red is especially good this time, better than Lionel for my money. Benny and Wilson, of course, play it as they used to. "Nuf said! Mike Bryan is on guitar, Morey Feld on drums, on the sextet opus.

### EDMOND HALL

*Big City Blues*  
*Steamin' And Beamin'*  
Blue Note 36

Benny Morton leads off *Big City* with a blues trombone that easily matches that by Dickenson on Page's *Lady*, the highest compliment I can pay at the moment. Hall plays superbly, as he ever does on the blues, attacking vigorously yet almost surrendering to them at times. Carney's taste is a model for all aspiring baritone saxists, if such there are, and his jazz ideas are more than any of his imitators can ever hope to tie! The closing ensemble is pure blues, and great, as gutty as you can find, as triumphant yet poignant as you would want. Carney introduces *Steamin'* and announces the mood at once, less capricious than determined. Barksdale's guitar scarcely warrants the wonderful bass backing it receives from Alvin Raglin. Then the ensemble licks through like mad, giving way abruptly to some of the most rolling and rollicking baritone Harry's ever cut. Hall comes in beautifully and stays long enough to say a-plenty, then moves out of the way for Morton's booming and booting tram. The final all-out ride-out is—there's still no other word for it—amazing!

### TEDDY WILSON

*Bugle Call Rag*  
*Memories Of You*  
Musica 318

Shavers' trumpet begins *Bugle Call* at breakneck tempo, and yet no one fractures a finger or even bursts a blood vessel before it's over. Norvo moves like lightning. (Modulate to Page 9)

### BEST TUNES of ALL by Jax

### Hesitating Blues

One of the least well-known of W. C. Handy's almost countless blues numbers, this tune is one of the best as far as orchestral adaptability is concerned. It makes for superb Dixieland! Wingy Mannone cut it some time back, on Bluebird 6394, demonstrating its great potentialities. The latter were, at last, fully realized by Muggsy Spanier on Decca 4271. Muggsy's *Hesitating* is outstanding for many reasons, but more than anything else because it represents the last hot clarinet waxed by Irving Fazola. Faz plays magnificently all the way through, as usual, cutting solo and ensemble work with equal skill. His tone alone is enough to guarantee him a permanent place among jazz greats. In addition, he plays here with real fire and inspiration. No one can begrudge Mr. Prestopnik his native New Orleans, but it is to be wished that somehow he will find a way to get back on wax. He belongs not only to Bourbon street, but to the ages as well. Until Faz returns, via records, listen to Muggsy's only small-band disc for Decca and catch the clarinet weaving through it. Fazola is, according to all who heard both, the Rappolo of our day!

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## Diggin' Discs—

(Jumped from)

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### EDMOND HALL

On Caravan, w considerably, H share and share fancy, quite flu sive, but Edmon hot. *Shanty* is bounce, with H son and then H solo kicks. Ed g ly, a New Orleans of it, it seems!

### HERMAN C

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### JOE MA

Joe-Joe

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Black & V

Joe-Joe is fast sala on clarinet, Thomas on tru harp, Lang on ba on drums solo v grees of success man stand out. theme, the reve fully.





# Diggin' The Discs-Jax

(Jumped from Page 8)

playing better than ever, while Wilson jumps lightly and neatly. Hall's clarinet comes on and on, followed by some fly brushwork by drummer Specs Powell. Charlie's trumpet lets down a little, but Red and Teddy restore the go go go, and the ensemble moves it out. Red and Teddy again dominate on *Memories*, with Shavers falling far short of Hackett and even of Dunham.

## EDMOND HALL- TEDDY WILSON

Caravan

It's Only A Shanty In Old Shanty Town

Commodore 557

On *Caravan*, which is taken up considerably, Hall and Wilson share and share alike. Teddy is fancy, quite fluent and expressive, but Edmond is simply red hot. *Shanty* is played at a nice bounce, with Hall and then Wilson, and then Hall providing the solo kicks. Ed grates charmingly, a New Orleans man and proud of it, it seems!

## HERMAN CHITTISON

Serenade  
There's Beauty Everywhere  
Musica 314

*Serenade* is cute, that's all, not the best Chittison can do by a long way. He swings, nonetheless, as does guitarist Jimmy Shirley. *Beauty* finds Herman a little too lyrical and Shirley a lot too Hawaiian. Both of these men can play so much better that, somehow this hurts. Carlton Powell is on bass, the label says.

## JOE MARSALA

Joe-Joe Jump  
Don't Let It End  
Black & White 1202

*Joe-Joe* is fast, oh so fast. Marsala on clarinet, Wayne on guitar, Thomas on trumpet, Girard on harp, Lang on bass, and Christian on drums solo with varying degrees of success. Adele and her man stand out. Marsala plays his theme, the reverse, very beautifully.

## GEORGIE AULD

Sweet And Lovely  
Concerto For Tenor  
Apollo 359

This is tenor pyrotechnical, more exhibitionistic than expressive, more senseless than sensitive. *Concerto* has its good points, however, and they're all Auld. Georgie has played some mighty nice sax in his young life, and some of it shows up here. Perhaps too much shows up here, so that show means more than meaning, and sense and sensibility fall prey to grandstand playing. Most of you will disagree with me here, bear that in mind. Only I've heard Auld do much better than this, and I'm somewhat disappointed.

## Dance

## WOODY HERMAN

Laura  
I Wonder  
Caldonia

Happiness Is A Thing Called Joe  
Columbia 36789

Woody's first discs for Columbia begin to reveal what a fine organization he's got right now. Herman has *Laura* almost to himself, which is nice for both of them, as Woody sings and plays his alto in great style. Woodrow gets more lowdown on *Wonder*, singing and altoing again, this time getting wonderful help from Flip on tenor and Bill Harris on trombone. Before I say anything more, let me tell you that Dave Tough is MR. DRUMS all through *Caldonia*. Woody plays clarinet, sings; Flip Phillips plays tenor; Harris plays trombone; Chubby backs up a piano solo in typical Jackson fashion; the brass screams, trumpets in particular; the rhythm kicks, Woody adding impromptu observations; and all is disciplined mayhem. But Tough is great! Frances Wayne has a hard go in trying to sing *Happiness*, Ethel Waters' number, but she does so with feeling and finesse.

## GENE KRUPA

I Should Care  
Cry And You Cry Alone  
Columbia 36784

This is a far cry from the Krupa of old, but I should care. Gene's his own boss, and no doubt knows what he's doing. The cabbage is always greener on the commercial side of the hill!

## Welk Find



Chicago—Joan Mowery, new "Champagne Lady" vocalist chosen by Lawrence Welk after a nation-wide search. Welk introduced her to Chicago listeners when he opened his 16th engagement at the Trianon ballroom recently.

## LOUIS PRIMA

The Blizzard  
My Dreams Are Getting Better  
All The Time  
Hit 7128

*Blizzard* is just that, with Da Preem kicking up quite a storm! It's an original instrumental, more instrumental than original. Louis sings *Dreams*, and that's enough to sell the platter in most instances.

## Vocal

## FRANK SINATRA

Oh Man River  
Stormy Weather  
Columbia 55037

Production, production, what makes you bring me down? Frankie gets a natural here and doesn't miss entirely. Either it's a little too much for him, or he

isn't quite equal to it, and that's all the same in the end. He tries though, and succeeds except toward the close of each side, where he overdoes too obviously. None of his all-too-familiar tricks here, but Jolson's tricks aren't much of an improvement. Axel Stordahl manages the production. He deserves whatever credit or blame the band brings down. Sinatra sings, and twelve inches of valuable wax are certain to be sold.

## ANDY RUSSELL

Don't Love Me  
Negra Consentida  
Capitol 189

Both tunes are ideally suited to Andy's delivery, which isn't the least pleasant around these days. *Don't Love Me*, a strange exhortation but a challenging one, should prove a best-seller in no time. *Negra* is the type of thing which nobody sings better than Russell and only Bing sings as well.

## BETTY HUTTON

Blue Skies  
Stuff Like That There  
Capitol 188

Paul Weston again proves him-

self a capable accompanist and director. Betty again proves herself.

## Band Has 28 Changes, Still Going Strong

Regina, Sask.—Carrying on in spite of 28 changes in the band due to the draft and the scarcity of replacements in this neck of the woods, George Fairfield and his band at the Trianon ballroom are managing to keep up the local hep cat's morale with a fair band of swing.

The nine piece ork is going into its fourth year at the Regina dance spot. —Isabell Goudry.

## HARD TO GET RECORDS

- Watch That Jive; Johnson & Turner Blues—P. Johnson All Stars—\$1.05
- How Long Blues; 9 O'Clock Blues—Barney Bigard All Stars—\$1.58 (12")
- After You've Gone; Body and Soul—B. Goodman Sextet—53c
- Yip Yip De Hootie; Sweetheart of All My Dreams—C. Spivak—53c
- Stormy Weather; Ol' Man River—Frank Sinatra—12"—79c
- Carle Boogie—F. Carle—53c
- On the Sunny Side of the Street; Any Ole Time—T. Dorsey—53c
- The Grabtown Grapple; The Sad Sack—A. Shaw & Gramercy Five—53c
- Java Junction; Come With Me My Honey—Bob Crosby—89c
- Opus X; The Real Thing Happened to Me—Billy Eckstine—\$1.05
- Good Jelly Blues; I Stay in the Mood for You—Billy Eckstine—\$1.05
- Knockin' at the Famous Door—C. Barnett—37c
- Jump Session; Swing Street Strut—C. Barnett—37c
- Dipsy Doodle; Who-T. Dorsey—53c
- Body and Soul; I Know That You Know—Art Tatum, Slam Stewart and Tiny Grimes—12"—\$1.58
- White Rose Kick; Sweet and Lovely—E. Berry—D. Byas Quintet—\$1.05
- Should I; You Call it Madness—Don Byas, J. Guarnieri Quintet—\$1.05
- Jamboree Jump; Pennies from Heaven—D. Byas, J. Guarnieri Quintet—\$1.05
- My Little Brown Book; Some One—D. Ellington—53c
- Cotton Tail; Don't Get Around Much Anymore—D. Ellington—53c
- Somebody Stole My Gal; Sugar Blues—Fats Waller—53c
- I Found a New Baby; You Know Baby—M. L. Williams, Bill Coleman, Al Hall Trio—79c
- Drag 'Em; Little Joe—M. L. Williams, F. Newton, Edmond Hall Quintet—12"—\$1.05
- Opus No. 1—T. Dorsey—53c
- Rosetta; Mountain Air—C. Shavers' Quintet—12"—\$1.05
- Panama; That's A Plenty—"Wild Bill" Donovan—12"—\$1.58
- Swinging the Elks; Dirty Dirty—The J. R. Morjan Seven—\$1.05
- Every Man for Himself; Look Out Jack—W. Thomas' Jump Cats—\$1.05
- East of the Sun, West of the Moon—Cozy Cole All Stars—\$1.05
- Stomp, Mr. Henry Lee; Yesterdays—Eddie Miller's Swingsters—53c
- This Heart of Mine; Everytime We Say Goodbye—T. Wilson Quintet with "Red" Norvo, C. Shavers, Billy Taylor, Morey Field—79c
- Better Stop Playing Around; Truthfully—Bon Bon & Red Cap Trio—79c
- Joe Joe Jump; Don't Let It End—Joe Marsalle Sextet—12"—\$1.58
- It Must Be Jelly, Because Jam Don't Shake Like That—C. Miller—53c
- Muskrat Ramble; Ring Dem Bells—Lionel Hampton—53c
- Love Me or Leave Me—B. Goodman's Quartet—53c
- China Stomp; Rhythm-Rhythm—L. Hampton—53c
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## Instrument Repair School Projected

A month ago (March 15 issue) we wrote an editorial about the Affiliated Musicians Service and its value to musicians everywhere in connection with the repair and maintenance of instruments. Since then, one of the founders of the service, Leo Cooper of Chicago, has called several other important points to our attention.

As we went to press, repairmen from a number of cities and representatives of instrument manufacturers were meeting in Elkhart, Indiana, to discuss plans for a factory-sponsored repair school in which apprentice repairmen would be given a thorough training course.

Subjects and program for this course already were outlined on paper, and it remained only to work out the details concerning the extent to which manufacturers would subsidize the school and to select the staff of individual experts to instruct the classes. Both veteran repairmen from the Affiliated Musicians Service and experts from various departments of all instrument factories are expected to devote their time and knowledge to the instruction of the trainees.

This probably is the most revolutionary, and at the same time one of the most intelligent strides ever made in the instrument repair field. Its ultimate benefit to the professional musician is self evident.

Another angle to the idea is the opportunity which it offers to returned servicemen, whether ex-musicians or not, to select a vocation which will afford a profitable living and at the same time identify them with the music world. According to the Veterans Information Bureau in Chicago, a large proportion of vets indicate a preference for some affiliation with music as a career.

The government offers subsistence and up to \$500 per year for tuition, etc., at any accredited music school. These range from Juilliard and Curtis to many smaller schools, nine of them in Chicago alone. These courses, however, are for the study of music from a standpoint of performance.

There is no school today (and will not be unless the AMS and the manufacturers establish one) to train men for the repair of musical instruments. Down Beat hopes that a school develops from that conference in Elkhart, because expert repairmen will be needed so vitally after the war, it is a fine career chance for many veterans and the training might well mean splendid occupational therapy for disabled or handicapped servicemen who otherwise would be weaving baskets or knitting.

A salute to Leo Cooper of Chicago, who believes that at least 3,000 newly trained repairmen could be absorbed in the field, and to his fellow AMS members, including Lawrence McLean of Kansas City, Nick Engelman of New York, Ivan C. Kay of Detroit, Bob Hart of New Orleans, Harry Jones of Los Angeles, Bud Rowland of San Francisco, Frank Ellisher of Pittsburgh and others for their vision about the adequate maintenance of the many thousands of instruments in the hands of professional musicians.

## Creole Jazzman In LA Sessions

Los Angeles—Inspired by reports of reception given Bunk Johnson, old-time New Orleans jazzman, in the east, the Los Angeles Jazz Association is preparing to present Kid Ory's Creole Jazz Band on Sunday afternoon at Ace Cain's, a Hollywood nitery starting April 22.

The band will include: Ory, trombone; Buster Wilson, piano; Joe Darensburg, clarinet; Ed Garland, bass; Minor Hall, drums. Hall is coming out of three years retirement to play. He, like the others, is a veteran

musician of the New Orleans school.

Position of trumpet player was still to be filled at writing. Papa Mutt Carey, a member of Ory's band when it was a feature of last year's Orson Welles program, is working as a railroad porter and will not be in town regularly on Sundays, though he is expected to make an appearance with the group occasionally.

Among leading figures in the Los Angeles Jazz Association are Marlin Morden, operator of the Jazz Man Record Shop and Crescent recording company, and Nesuhi Ertegun, son of the late Ambassador to the United States from Turkey. He is widely known as a collector and jazz fan.

## Musicians Off The Record



India—Red Hughes, former Berigan and Teagarden drummer, now a radio operator with the ATC, still finds time to get at his beloved drums. Red plays with his base dance band, occasionally sits in on sessions. He says this army routine has fed him up with traveling and that he'll settle down with a local Philly band after the war.

## Tommy's Girl



Mary Elizabeth Thomas, attractive daughter of Tommy Thomas, well-known drummer recently discharged from the coast guard after two and a half years. Tommy is now in Chicago and set for a radio job.

## Plan Memorial For Negro Writer

Philadelphia—James A. Bland, great Negro song writer, lies in an unmarked grave in Merion cemetery here, and a movement is under way to erect a fitting memorial to this genius, who gave the musical world *Carry Me Back to Ole Virginia*, *In The Evening* by *The Moonlight*, *Oh, Dem Golden Slippers*, and seven hundred other songs.

For many years the author of these words acclaimed songs was unknown. It was Dr. Kelly Miller of Howard University, who through diligent search brought to light Bland's authorship. Bland attended Howard University during the 1870's. Most of his song writing was done between 1878 and 1891. He died May 5, 1911.

## WHERE IS?

LUKE STEWART, guitarist, formerly with Stuff Smith  
GLORIA WOOD, vocalist, formerly with Horace Heidt  
BOB GRAY, saxist, formerly with Sonny James  
FREDDIE DE LAND, pianist, formerly with Bobby Day  
NESA, vocalist, formerly with Peck Kelly  
TERRY STUART, vocalist, formerly with Johnny Long

## WE FOUND

LENNY GREEN, now with Boyd Rabin



"I hate hammy songwriters myself... but this one's arranged!"

## CHORDS AND DISCORDS

### 'Whispering' Was First

Williamstown, Mass.

To the Editors:

I believe there were a couple of inaccuracies in your article on Whiteman's re-recording activities in the March 15 *Beat*. Firstly, although I can't very well tell what was the first disc he recorded, I do know that the first issued was *Whispering*, and not *Wang-Wang Blues* as Paul stated. Maybe this will refresh his memory; actually, the *Wang-Wang Blues* was the second and came out right after the other.

What worried me a lot more was that third paragraph in which you state that "Johnson and Mueller were the writers of *Wang-Wang Blues*." What about Henry Busse? In fact, he is usually given most or all of the credit for the number—so why disregard him so completely?

If it's convenient, I'd like you to pass on a request to Whiteman for me. It would be swell if he'd have another one of these record dates, with Henry Busse. As far as I'm concerned Busse was the only really good man to ever play in that early outfit, and his trumpet work is the only thing that makes those early discs worth listening to.

Cornelius W. Hauck

## Kenton Commercial

Malden Army Air Field

To the Editors:

I have been boasting that Stan Kenton would hit the top in the band biz. After getting started in music with his originals, he goes commercial. What has become of the Reed Choir which he featured on many transcriptions? What gives with Mr. Kenton?

Pfc. J. C. Ralyo

## Swamped with Letters

Boston, Mass.

To the Editors:

My guest editorial in the March 1 issue (Where Are Those Songs For Action?) impressed upon me the fact that *Down Beat* gets into the vitals of our population. Two, three and four letters and visitors with original songs

## RAGTIME MARCHES ON

### NEW NUMBERS

SAFRANSKI—A daughter to Mr. and Mrs. Eddie Safranski, March 14, in New York. Father plays bass with Hal McIntyre's orchestra.

CROSTHWAITE—A 6½ lb. son to Mr. and Mrs. Joe Crosthwaite, March 20, in Oklahoma City. Father is also saxist with Jimmy Palmer's orchestra.

NORTH—A son, James Allen, to Mr. and Mrs. Bill North, Feb. 4 in Chicago. Father is guitarist on the Blue Network in Chicago.

TAYLOR—A daughter to Mr. and Mrs. Larry Taylor, March 6, in Chicago. Father is arranger and mother is former Jane Williams, vocalist.

### TIED NOTES

PEDERSON-REED—Tommy Pederson, trombonist with Gene Krupa's orchestra, to Kathryn Reed, March 26, in Oakland, Cal.

BACKENSTOE-CARLE—Hugh Backenstoe, pianist with Frankie Carle's orchestra, to Margie Carle, daughter of Frankie Carle, March 26, in Hollywood, Cal.

DILLON-BECK—Lt. Roy Dillon, former member of Mickey Gillette's orchestra, to Edna Beck, March 16, in Hollywood, Cal.

### FINAL BAR

HAAS—Gene Haas, guitarist, died while serving in the armed forces in Germany, early in March.

WELLS—Lt. Louis A. Wells, Jr., 25, former trumpeter with Don Pablo and with the Michigan Theater orchestra in Detroit, killed in action in the South Pacific, recently.

BURTON—Nat Burton, 43, songwriter and brother of Bill Burton, March 21, in Hollywood, Cal.

have come to my quarters every single day since then.

I answered the first arrivals at once; but I haven't had the time to reply to the others. I would appreciate it if you thanked all these people and told them that I will reply personally as time allows.

Our bull-sessions among the service bands in New England always praise your policy of opposing the commercial policy of discrimination of Negro musicians. We consider that as part of the global war against fascist ideas.

David Weisman, M/2c

Los Angeles—Mrs. Louise Steiner, wife of Max Steiner, Warner Brothers composer-conductor, has filed suit for divorce. She asks custody of five-year-old son, \$225 a week for support of herself and the child.

A COLUMN FOR RE

COLLECTORS.....

## THE HO

By GEORGE

JAZZ RECORDS on the West released an interesting sides. The label a band title but musicians are listed. Under a rather number SRC Porter's *Night* as dered by Joe Archie Rosate-Singleton-drummer, Kingston-guitar, airo-bass. This creates an unusual their free improvisation is light and presents interest.

Asch Recording some interesting late according. Most important New York jazz by son and a band Newton, Al Cas and Eddie Doug were made to pr New York Harle house rent part, the present, a pianistic develop Charles Edward accompanying b

John Reid still has contract sides for Victor. album with Bunk Victor suggesting you collectors. Singing the Cafe Sav Bunk, trumpet, Ray Parker, pi Thompson, drum

JAZZ PUBLI New Record Cha March with a la eight and a half Cost is now two subscription. The Blackstone's *Inc* be ready this su sections six mo

The following have been rec land: Trombone Jaz Rowe with a ser individual jazz pamphlet publi cographical Soc jazz including d tures, and arti Jazz Music Boo featuring many pianists.

Australia's jaz had to be satisf pamphlets. The out called Jaz is written by W Jason Clark a to conditions bey has been imposi publication of sending out refu

JAZZ MISCH Ballew once ha the Club Foree with Milt Yane Jimmy McPart down there still it.

The jazz class originally called other Sweetie.

## SITTIN' IN



The goblins t dreams (tra Hardly, if ever But the jazz co screams (ho Will never cea



# A COLUMN FOR RECORD COLLECTORS..... THE HOT BOX By GEORGE HOFER, Jr.

**JAZZ RECORDS:** Sunset Records on the West Coast recently released an interesting pair of sides. The label does not include a band title but the participating musicians are listed individually. Under a rather involved record number SRC-ER-10050 Cole Porter's *Night and Day* is rendered by Joe Sullivan-piano, Archie Rosate-clarinet, Zutty Singleton-drums, Ulysses Livingston-guitar, and Artie Shapiro-bass. This combination creates an unusual mood with their free improvisations on the Porter classic. The reverse side is *Heavy Laden*, a Joe Sullivan original, performed by Joe, Rosate and Singleton. The rendition is light jump and the trio presents interesting listening.

Asch Recordings have been doing some interesting things of late according to Eve Lavelle. Most important is an album of New York jazz by James P. Johnson and a band made up of Frank Newton, Al Casey, Pops Foster and Eddie Dougherty. The sides were made to present a study of New York Harlem jazz from the house rent party days on up to the present, using Johnson's pianistic development as a base. Charles Edward Smith did the accompanying booklet.

John Reid advises Sidney Bechet still has contract to do twenty-four sides for Victor. Why not a Bechet album with Bunk Johnson? Write Victor suggesting such a deal, all you collectors. Sidney is now playing the Cafe Savoy in Boston with Bunk, trumpet, Pops Foster, bass, Ray Parker, piano, and George Thompson, drums.

**JAZZ PUBLICATIONS:** The New Record Changer appeared in March with a larger format, now eight and a half by eleven inches. Cost is now two dollars per yearly subscription. The next section of Blackstone's *Index To Jazz* will be ready this summer, following sections six months apart.

The following new booklets have been received from England:

*Trombone Jazz* edited by John Rowe with a series of articles on individual jazz trombonists. A pamphlet published for the Discographical Society entitled *Hot Jazz* including discographies, pictures, and articles. The latest Jazz Music Book is *Piano Jazz* featuring many articles on jazz pianists.

Australia's jazz notes has also had to be satisfied with periodic pamphlets. The first one is now out called *Jazz Impressions* and is written by William H. Miller.

Jason Clark announces that due to conditions beyond his control it has been impossible to continue the publication of *Recordiana*. He is sending out refunds to subscribers.

**JAZZ MISCELLANY:** Smith Ballew once had a jazz band at the Club Forest, New Orleans, with Milt Yaner, Larry Binyon, Jimmy McPartland. Musicians down there still like to tell about it.

The jazz classic *Confessin'* was originally called *Lookin' For Another Sweetie*. Play Victor 38110

## SITTIN' IN



### HANGOVER SQUARE

The goblins that bloom in my dreams (tra-la)  
Hardly, if ever, fade me.  
But the jazz concert hot-rock who screams (hotcha)  
Will never cease to amaze me.

—hel

by Fats Waller and His Buddies. Andy Razaf changed the title after this record was made.

Frank Josh Billings was non-uniform while in Chicago because his instrument the suitcase was not recognized as a musical instrument. Consequently he was not allowed to record in Chicago. In New York he was on the inside.

Richard Leekley has a Brunswick 43-L labeled Brunswick Mood Accompaniment Library. The tune is *Cannon Ball Rag*, the same on both sides by a full band but no band name is included on the label.

Wild Bill Davidson once played with the Seattle Harmony Kings but not on records.

Lee Collins would like to know where Roy Bradley, collector now in the service, is located at the present time.

**COLLECTOR'S CATALOGUE:** C. M. Wilson-1040 Missouri Ave., Alliance, Nebr. Guitar specialist. Would like to write to guitar players and to collectors of Hot Spanish Style.

Sgt. R. G. Smith, 2335656 Royal

## Room or House

New York—Three Calypso singers—The Roaring Lion, Lord Invader and Atilla, the Hun—were in town for a record date. The lyric of one of the songs planned for recording mentioned a man's going into a bath house at a bathing beach. But in Calypso lingo it went something like this: "he had to go to the bathroom."

It was blue-penciled. Fact that Trinidadians refer to the bath house as a bath room made no never mind.

Signals G2 Section, A.F.H.Q. (British) C.M.F. Enjoys solos by Artie Shaw or Billy Butterfield just as well as by Tesch or Bix. Smith found a copy of Frankie Franko's Louisianians on Melotone *Golden Lily Blues & Somebody Stole My Gal* in the Mediterranean area among many other collectors items.

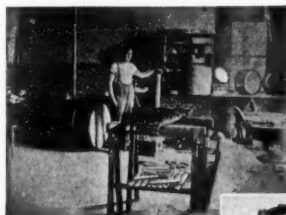
## These Boys Jam Anywhere



Middle Eastern Theater—Upon returning from one of their several good will tours, several members of the 309th ASF "Music Commanders" play a few riffs for the airport commandos. The cats, left to right, are: Everett Thomas, Bob Kiefer, Wally Bowra, and Bob Lewis. All hold the enviable rank of sergeant.

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- 14 First to adopt zippers on covers.



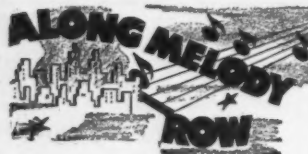
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Bregman, Vocco and Conn are releasing a new series of boogie-woogie piano solos by Phil Moore, Gil Rodin and Jimmy Mundy. Firm and its subsidiary, Triangle, also have the score from the 20th Century Fox film, *Diamond Horseshoe*. Tunes, written by Mack Gordon and Harry Warren, include *The More I See You*, *I Wish I Knew and Acapulco*. . . . Starlight Music has a new novelty swing tune, *At The Pepsi Cola Center in Old Times Square*, penned by Don Baker, Cole Kamille and Nick Kenny. Number is dedicated to the canteen in Times Square. . . . Leeds is pushing *Please No Squeeze Da Banana*, by Jack Zero, Ben Jaffee and Louis Prima. Prima has waxed it on the Majestic label. Put Another Chair At the Table, by Pvt. Cecil Gant and Richard Nelson, also on the Leeds list, has been waxed by the Mills Bros. on Decca and by Cecil Gant on Gilt Edge.

Otto, Make That Riff Staccato, by Milt Orent and Si Schwartz, is

new with Tempo Music. . . . Regal Music Co., Ltd. has Nonchalant Man by Wilmon Jackson, getting plugs from Earl Hines. . . . Chelsea Music, celebrating its first anniversary, is concentrating on *Someday Somewhere (We Will Meet Again)*. . . . Harmony House has placed Ray Stilwell's *Fuzzy Wuzzy Wuzn't Fuzzy, Wuzzy?* with Columbia pics for *Gertie From Bizerte*. . . . A couple boys in navy blue at Yorktown, Va., Red O'Donnell and Tom Mackin, wrote *Ev'ry Time I Fall In Love*. . . . Dale Belmont is featuring *Barnhart Publications' I'll Get Even With You*, by Charles H. Holmes and Roscoe Barnhart.

Radio Music is working on *Eenie Mee-Nie A.P.O. (Where Did My G.I. Johnny Go?)*, written by Millie Dyer, Maybelle Weil Sample and Ruth Frank. . . . Pat "Lucky" O'Connor, instead of joining the Chicago branch of Campbell, Porgie, Inc., has started his own music publishing firm and will push his own tunes. Hello, Love-N-You Baby and I Found A Lovely Dream, the latter written in collaboration with Florence Tarr. . . . When We Sat In Central Park Is S. Balicer's latest. Tune was composed by Simon Balicer and Paul Fanshon. . . . Marvella Music Publications have two on the list by Dewey Carroll, *Big Timber Man* and *Murmur In My Heart*. . .

## Plays With Fire



Farragut, Idaho—Recuperating from burns received in a fire in a nearby town, in which he rescued several persons, is George Yocum, M/2c, leader of the dance band at this Naval training station. Yocum was formerly saxman with TD, and left that outfit to join the Navy the same day Sinatra left to do a single. Yocum fronted a band in the east under name of Earl Vernon several years ago. Official U.S. Navy Photo.

## 14 Months At Dixie

New York—The Airline Trio recently established a new record at the Circle bar of the hotel Dixie with its completion of fourteen months. The group is currently signed for an indefinite period. Their appearance at the Dixie has been continuous except for two brief excursions to the Park Lane hotel in Buffalo and Jack Dempsey's restaurant here. Trio includes Al Young at the electric organ, Ralph Prince on accordion and Tony Lane playing guitar and handling vocals.

## When Johnny Comes Marching Home.

(Jumped from Page One)

—and not as though the melody lingers on.

Now far be it from me to begrudge Mr. Rossi the extra bucks he picked up writing this epic, but it does seem that perhaps a few facts should be set straight—gently—so as to leave his mind undisturbed in its original, pristine—and undisturbed—state.

First of all, what is THE melody. Mr. Rossi would say the score that the composer set down on paper. But unfortunately our present system of notation is not that exact. No one can put on paper music in such a fashion so that everyone will play it the same way. As each different musician plays it, it technically becomes a different tune. This difference of course is just the start. It is an adage in every art, that the flat copying of anybody else's work will yield a stiff product worth practically nothing in the long run. Wherefore, in either the classics or in jazz, the more individual interpretation is suppressed, the stiffer and less artistic the playing will become. This is what is known in any music as "interpretation".

Granted that there is "interpretation" which completely violates the spirit of the music. But, if Mr. Rossi is a musician as he claims, surely he must know that there is strict reading of a score which is worse mangling of the music itself than the most liberal improvisation by a more capable artist.

For example, Teddy Wilson's piano choruses on *Body and Soul*, though they may contain none of the exact melodic significance, still are permeated by its harmonic and phrasiological content, whereas Guy Lombardo's version is a flat, vapid rendering of a lovely tune in an absolutely wooden fashion.

To merely play the melody is not to be melodic. To be melodic, the harmonies, the phrasing, the meter, and all the other considerations of the score must be

handled correctly. For example, *Sweet Lorraine* played double time as straight as possible is sheer butchery—but subjected to generous improvisation at a tempo more suited to its structure, it becomes the beautiful Ben Webster sax chorus on the Columbia record.

Then too as Mr. Rossi must know, improvisation is nothing new—I challenge him to find any of the original chorale in the fifth and sixth variations of Brahms *Variations On A Theme by Paganini*—any more than you will find exact melodic content in the third chorus of Benny Goodman's *The Man I Love*. But in both cases, the spirit and idea set by the original theme are still there—and that is what is important, rather than the original melody itself.

Perhaps the one thing that most theories of art accept as a valid necessity is unity of purpose. Suitable improvisation accomplishes this to a far greater degree than any fifty violins playing any number of straight choruses. The history of all classical music shows this tendency, as does the present course of jazz.

For Mr. Rossi's second point, the "hot solo commercialism," he is confusing two things. Krupa drum solos are not hot solos per se, nor is a Ziggy Elman high C chorus. These are the things that are "commercial". But such performances as Ellington's *Reminiscences in Tempo*, even now over a decade later, are just being appreciated—and they are true hot solos, "guided improvisation".

Mr. Rossi is either quite foolish or else likes his name in print. In the latter case we can't blame him, but we suggest subway walls in the future.

## Hilliard's Jazz Hips Chicago Air

(Jumped from Page 3)

bones, Dean Schaefer (Hank Lishon) tenor sax, Sid Neirman—piano, Dick Cunliffe—clarinet, Rocky Casale—trumpet and Patti Ford—vocals. This outfit has been broadcasting for several years and for a time last year were on coast to coast network. Just about the time they were receiving considerable mail due to their jump arrangements of college songs, circumstances arose whereby their stint had to be put on local. It would be well worth while if jazz fans over the country would drop a card to CBS requesting this band back on the network.

Jimmy Hilliard's favorite records of all time is Louis Armstrong's old Okeh waxing of *Savoy Blues*. He thinks the records of most importance are those that present something new in jazz orchestration as those are the records that inaugurate new styles and trends. A typical program by Hilliard's band was reviewed in the March 15 issue.

## New Philly Music Firm

Philadelphia—The city gets a new pop publishing firm in the setting up of Rhyme and Rhythm, Inc. New pubs are Bickley Reichner, who has written many hit tunes in collaboration with Clay Boland; and George Beechwood, an attorney. Team of Reichner and Boland have written a number of the Mask and Wig show scores, but Boland has no connection with the firm.

Rhyme and Rhythm, Inc., becomes the second regular music mill here, taking its place with Frank Capano's twin firms—Tin Pan Alley Music Company and Miracle Music Company.

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One of the h come into the O the war is S/Sg Seneca Division what the boys in, and when bands like Shaw Thornhill's have the past, that's something.

Bodner is taken band on alto and Goodman style of inating in the Phil once played which may accou

Swooner with t Andriano, who d pet and once pl James. Andriano sprung up all ove the chicks are re to his fine vocal

Lineup of B reads: Jerry G Al Rudman (M Wait Friedlande dette (CBS), Doc ner (Goodman-I Johnny Malloy man), Phil Am Bix Bisso (Sam ter Farraro (st Lloyd Snell, (NBC), Ken Car DonShore (Dea Charlie Trendico Lange), bass; Sa

Pvt. Charley drummer with C Bill Bardo, has to the Special Group at Camp Joe Connie, tram Levine, tenor, Monroe sidemen, AGF band at Ca . . . Sgt. Ferdin York, in the arm month, has been atic-Pacific ribbo

WOJG Robert from Germany Jimmy McPartia sion at an Office band composed of oskey, sax; Pvt (Al Donohue), cl Dispendiere, tr Pils, tram; Pfc (Rey-Al Donohue Pvt. Ed Poloske Hector Eaton piano; and T/5 (Cugat-King-Du

Ken Hopkins, arranger, is now Coast Guard con the Pacific area. time, former Will has been promot ant. He's been in years, and is now



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Rossi must know, nothing new—I find any of the in the fifth and Brahms Vari- by Paganini—any I find exact mel- the third chorus of The Man I Love, the spirit and iginal theme are at is what is im- the original

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ner quite foolish name in print. e we can't blame st subway walls

## Jazz

### Chicago Air

m Page 3)

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s favorite rec- is Louis Arm- eh waxing of hinks the rec- tance are those ething new in as those are naugurate new A typical pro- s band was re- ch 15 issue.

## Music Firm

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## RAVINGS at REVENUE By "SARJ"

One of the hottest bands to come into the Oahu sector since the war is S/Sgt. Phil Bodner's Seneca Division band. That's what the boys over there write in, and when you figure that bands like Shaw's, Donahue and Thornhill's have been there in the past, that's really saying something.

Bodner is takeoff man for the band on alto and clary, with the Goodman style of swing predominating in the arrangements. Phil once played with Benny, which may account for that.

Swooner with the outfit is Phil Andriano, who doubles on trumpet and once played with Sonny James. Andriano fan clubs have sprung up all over the place and the chicks are really latching on to his fine vocalizing.

Lineup of Bodner's ork is: reeds: Jerry Glass (Marsala), Al Rudman (Monroe-Newman), Walt Friedlander, Kenny Burdette (CBS), Doc Coughlin, Bodner (Goodman-Lyman). Brass: Johnny Malloy (Monroe-Newman), Phil Andriano (James), Bix Bisso (Sam Donahue), Buster Farraro (studio). Trams: Lloyd Snell, Jack Hichman (NBC), Ken Cantone. Rhythm: Don Shore (Dean Hudson), piano; Charlie Trendicotas (Hudson-De-Lange), bass; Sam Uiano, drums.

Pvt. Charley Noble, formerly drummer with Chuck Foster and Bill Bardo, has been transferred to the Special Service Training Group at Camp Lee, Va. . . . Cpl. Joe Connie, tram, and Pfc. Frank Levine, tenor, former Vaughn Monroe sidemen, are in the 86th AGF band at Camp Swift, Texas. . . . Sgt. Ferdinand Levy, of New York, in the army three years this month, has been awarded the Asiatic-Pacific ribbon with one campaign star.

WOJG Robert B. Sales writes from Germany that he caught Jimmy McPartland in a jam session at an Officers' Club with a band composed of T/5 Louis Poloskey, sax; Pvt. Tony Barbero (Al Donohue), clary; T/4 Carmen Dispendiere, trumpet; T/4 Dick Pols, tram; Pfc. Tony Carlson (Rey-Al Donohue-Miller), bass; Pvt. Ed Poloskey, drums; Pvt. Hector Eaton (Bob Chester), piano; and T/5 Charles Patrick (Cugat-King-Duchin), piano.

Ken Hopkins, former Whiteman arranger, is now serving aboard Coast Guard combat transport in the Pacific area. . . . Jimmy Valentine, former Will Bradley vocalist, has been promoted to first lieutenant. He's been in service for four years, and is now stationed at Fort

## Old Buddies



Chicago—S/Sgt. Sam Lutz, non-com in charge of Special Service at Gardiner General Hospital here, gets together with his former boss, Henry Busse, on occasion of one of the many shows presented at the hospital by members of the music and entertainment worlds. Sam was once the Busse band manager.

Bliss, Texas, as theater officer and assistant Special Service officer. . . . Jimmie Rotas, well known Chicago violinist, is doing a great job overseas with a Special Service outfit. He has written a number of tunes for service shows and right now has a small band, entertaining combat weary men.

Joe Leavitt, with the 669th AAF Band, New York, reports about the percussion section of the band. Sgt. Don Cornell, ex-Kaye guitar, is on bass drum; Lew Raymond, ex-TD arranger, is on cymbals; George Brown, former Pitt Symphony viola, is on bell-lyra; and Floyd Sullivan, ex-Kemp and Long drummer, is Joe's side kick on snare drums.

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## Anthony Waikiki Ork Rocks Pacific

Honolulu, T. H.—The band thousands of service men and women have cheered as "hottest band in the Pacific" is Ray Anthony's Submarine Force Band. Currently they're a smash hit at the Royal Hawaiian Hotel Waikiki Beach Rest and Recuperation Center, giving out for the service personnel on rest leave.

Young Anthony, former trumpet player for Glenn Miller and Jimmy Dorsey, started the band, known here as the "Dolphins," while stationed at Great Lakes,

Ill., after "boot" training. Since then they've played on advance Pacific bases, on aircraft carriers, in submarines and most everywhere else possible.

They have played as high as 12 shows a day in hospitals, for all types of dances and shows. Band appears as a 19-piece group, and can break down into smaller specialties to fit any occasion.

These Pacific swingers have recorded for the Army's "GI Journal" and "Command Performance." While at Great Lakes they were a featured part of the "Meet Your Navy" show.

In addition to Anthony's former connections with Miller and JD, other members of the band have played with Russ Morgan,

Will Osborne, Art Jarrett and Bob Allen.

The members of the band are: Warren Brown, Lykes, Pa.; Harry E. Hill, Cleveland, Ohio; Henry G. Grad, Cincinnati, Ohio; Tom Oblak, Cleveland; Gene Sherry, Whiting, Indiana; Charles H. Williams, La Crosse, Wisc.; William Thompson, East St. Louis, Ill.; Henry L. Dietz, Chicago; Howie Schneider, Cleveland; Richard A. Nicholas, Toledo, Ohio; Henry McWilliams, Jackson, Miss.; Stan Slejko, Cleveland; David Willens, Chicago; Ed Slejko, Cleveland; Charles Fonda, Maywood, Ill.; Everett Evans, Cleveland; Thomas Douglass, Bloomington, Ill.; Syl Legner, Bloomington, Ill.

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- (G) MARGIE
- (H) DINAH
- (I) BETWEEN THE DEVIL AND THE DEEP BLUE SEA
- (J) NOBODY'S SWEETHEART
- (K) JUST TRY TO PICTURE ME BACK HOME IN TENNESSEE
- (L) DIGA DIGA DOO
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**A**  
Agnew, C. (Muehlebach) K.C., Mo., Opg. 4/18, h  
Allen, R. (Garrick) Chi., nc  
Armstrong, L. (Royal) Baltimore, Clang. 4/19, t; (Apollo) NYC, 4/20-26, t  
Auld, G. (Paradise) Detroit, 4/20-26, t  
Arnsheim, G. (Sherman's) San Diego, nc

**B**  
Bardo, B. (Clairidge) Memphis, Clang. 4/26, h  
Basie, C. (Coliseum) Tulsa, 4/19-20; (Auditorium) K.C., Mo., 4/21-22; (Kiel Aud.) St. Louis, 4/23-28  
Beckner, D. (Jantzen Beach) Portland, Ore., 4/18-29, h  
Bishop, B. (Blue Moon) Wichita, Kan., Clang. 4/26, b; (Peabody) Memphis, Opg. 4/30, h  
Brooks, R. (Terrace Room) Newark, N. J., nc  
Bunse, H. (Frolics) Miami, Clang. 4/28, b; (Earle) Philadelphia, 4/27-5/8, t

**C**  
Calloway, C. (Strand) NYC, Clang. 4/19, t; (RKO) Boston, 4/28-5/2, t  
Carle, F. (Palladium) Hollywood, Cal., b  
Courtney, D. (Blackhawk) Chi., t  
Crosa, B. (Casa Loma) St. Louis, Opg. 4/27, b  
Crosa, C. (Trianon) San Diego, Opg. 4/23, h  
Cummins, B. (Colonial) Dayton, Clang. 4/19, t; (Downtown) Detroit, 4/20-26, t

**D**  
Davidson, C. (Rio Cabana) Chi., nc  
Donahue, A. (Aragon) Ocean Park, Cal., b  
Dorsey, J. (Capitol) Wash., D. C., 4/12-18, t  
Dorsey, T. (Palace) Columbus, O., 4/17-19, t; (Palace) Cleveland, 4/20-26, t; (Downtown) Detroit, 4/27-5/8, t

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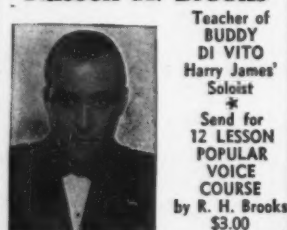
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McIntire, L. (Troadero) Henderson, Ky., h  
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Molina, C. (Orpheum) L.A., Cal., 4/17-23, t; (Troadero) Beverly Hills, Cal., Opg. 4/24, nc  
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Morgan, R. (Claremont) Berkeley, Cal., h

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Olsen, G. (Palmer House) Chicago, Opg. 4/19, h

**P**  
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Pastor, T. (Sherman) Chicago, Clang. 4/25, h  
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Ruhl, W. (Washington-Yorke) Shreveport, La., h

**S**  
Sanders, J. (Aragon) Houston, Tex., b  
Saunders, H. (St. Anthony's) San Antonio, h  
Saunders, R. (DeLia) Chi., nc  
Savitt, J. (Palace) San Francisco, h  
Shaw, J. (Golden Gate) San Francisco, 4/25-5/1, t  
Sherock, S. (Trianon) Southgate, Cal., nc  
Snyder, B. (Baker) Dallas, h  
Spivak, C. (Paramount) NYC, Opg. 4/25, t

**T**  
Stone, E. (Roosevelt) Washington, D. C., Clang. 4/29, h  
Stratner, T. (Mark Hopkins) San Francisco, h  
Strong, Bob (Club Madrid) Louisville, Ky., Clang. 4/22, nc; (Clairidge) Memphis, Opg. 4/27, h  
Stuart, N. (El Rancho Vegas) Las Vegas, Nev., h

**V**  
Van, G. (Statler) Boston, h  
Vandas, Emil (Edgewater Beach) Chi., h

**W**  
Wald, J. (Tune-Town) St. Louis, Opg. 4/24, b  
Waples, B. (Deahler-Wallick) Columbus, O., h  
Weik, L. (Trianon) Chicago, b  
Weeks, A. (Troadero) Beverly Hills, Cal., 4/18-28, nc  
Wilde, R. (Statler) Detroit, h

## WatersHeadsLA Show

Los Angeles—Ethel Waters will headline a new stage musical slated to open here at Mayan theater April 6. Opus, titled *Rhapsody in Rhythm*, is a Paul Small production. Comedian Ben Carter and Mantan Moreland are to be featured.



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## Gunner-Fiddler Back After 71 Missions

Atlantic City, N. J.—Technical Sergeant Joseph H. Fasano, of Philadelphia, a 31-year-old gunner has returned to the AAF Redistribution Center here after 71 missions with a B-25 medium bomber crew in the South Pacific.

In New Zealand, he purchased a violin for \$125, the beginning of a 14-piece orchestra formed in the Solomons, of which the "Foxhole Five" was the jam session unit under the Philadelphia gunner's baton. "Three of our men were air crew and two were grease monkeys," he related. "We'd come off a raid and pass the word around that the 'Foxhole Five' would be holding a jam session in the dayroom. Those G.I.'s would keep us there all night."

Music, he says, helped to keep his outfit going from the early campaigns in the Solomons to their final bombing of Mindanao in the Philippines. The "Foxhole Five" will miss his fiddling.

## First Calypso Troupe Hits Hollywood

Los Angeles—A full-size Calypso unit, including singers, dancers and a six-piece native Calypso band headed by the "Duke of Iron" was slated to arrive here latter part of March. The troupe is managed by Bill Matons, former dancer turned agent in the interests of Calypso, who figures success of sought *Rum and Coca Cola*, a Calypso derivative, augurs a boom in Calypso music for the U. S. Matons is working on a picture deal for the unit, also with a "Sunset Strip" nitery.

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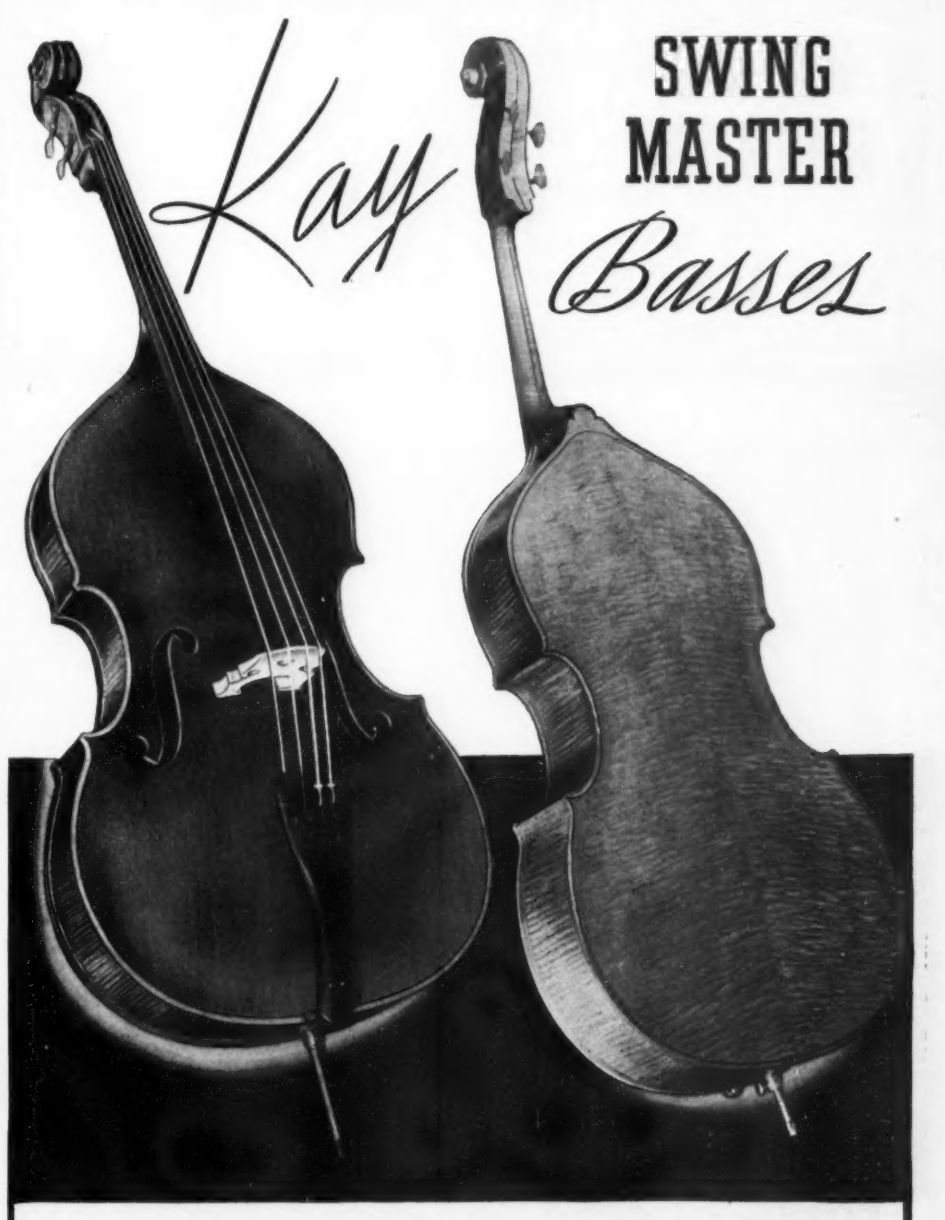
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## Here Are Scenes From The Ellington Concert In Chicago



(1) Glenn Burns, publisher of *Down Beat*, and his party enjoyed the Duke Ellington concert which his newspaper sponsored at the Chicago Opera House on March 25. *Left to right*: Bob Pilot, NBC staff; orkman; Roberta Peters, *Beat* auditor; Publisher Burrs, Mrs. Buger, Mrs. Herrick and Tom Herrick, former advertising manager of the *Beat*.  
 (2) Unable to purchase seats, which were sold out nearly a week in advance of the concert, Alvin Roy and Dick Shorwater were given chairs in the wings backstage.  
 (3) Ellington's No. 1 fan in Chicago, Dick "Two-Ton" Baker, was on hand with his wife, Ruth, to listen to his boy.

April 15, 1945

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(3) Ellington's No. 1 fan in Chicago, Dick "Two-Ton" Baker, was on hand with his wife, Ruth, to listen to his boy.

(4) Here the four award winners in the annual *Down Beat* band poll pose with their trophies in Duke's dressing room. *Left to right:* Harry Carney, bary sax; Ellington, voted the best swing band; Johnny Hodges, alto sax, and Lawrence Brown, trombone.

(5) A portion of the audience, with Frank Stacy, New York editor of the *Beat*, reviewing the concert in the center foreground.

(6) The maestro places his trophy proudly on the piano after the presentation, which was broadcast from coast to coast via the Blue Network.



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